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ABSTRACT

This guide provides two introductory articles--a brief history of The Citizen and The Cable project at Indiana University, and a discussion of the regulatory history of CATV and the philosophy of public access--as well as case studies of six community programs, an article on the future of public access, and sample materials from workshops. The case studies include (1) "Public Access Cablecasting," a community/university network in East Lansing, Michigan: (2) "Video Action Center," a community studio in Columbus, Indiana: (3) "Access Channel Seven," the library and cable access in Monroe County, Indiana: (4) "Project Video," cable, CETA, and schools in Jackson, Michigan: (5) "Cable Arts Project," the state and the arts through Minnesota Cable Communications: and (6) "The Citizen and The Cable," from classroom to newsroom in South Bend, Indiana. The workshop materials and resources appended are concerned with TV production, production costs, the incorporation process, and the coordination of an instructional program. This is a special publication of The Citizen and The Cable Project. (MER)

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CABLE TV:

guide to

public access

Freedom of the press belongs to those who own one. The same thing applies to freedom of speech. If you don't have access to the media, all you can do is speak to yourself.

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introduction

Question: What industry is currently growing more than 25 percent, attracting more than a million new customers each year, and moving toward Federal de-regulation? Your first guess doesn't count. This industry has no direct connection with fossil fuels or the energy crisis. The correct answer? Cable Television, which, according to 1979 FCC reports, now serves over 14.1 million households in roughly 8,200 communities.

Cable Television is and has been a curious hybrid, governed by franchises like a public utility, but serving as a very different conduit of public power. The multi-channel capacity of cable is now being exploited by thousands of "Pay-TV" subscribers. Other exciting cable possibilities, including 2-way programming, are still in the experimental stages.

"Access," perhaps Cable's most singular feature, was once the trump card when cable companies negotiated franchises with local governmental bodies. It was also part of a national ideal - a way of making freedom of speech a reality in the electronic age.

The nature of "Access" has changed throughout cable's brief but interesting history. It has been variously defined and utilized. Today, because of changes in the federal regulatory picture and as a result of court decisions, "Access" has a problematic future. At the same time, encouraging reports are coming in from communities where it has become a reality. "Access" is the focus of this special publication of "The Citizen and The Cable" project at Indiana University at South Bend.

"THE CITIZEN AND CABLE ACCESS"

Eileen T. Bender

Devoted to the exploration and demonstration of the educational potential of Cable-TV access programming, "The Citizen and The Cable" is a community education program of Indiana University at South Bend sponsored by Indiana's Commission for Higher Education, under Title I. From 1976 to 1978, the project collected data and offered a series of "pilot" programs, production workshops, courses and conferences to encourage the wider use of access at Indiana Cablevision and elsewhere. The program budget was well under $10,000 a year: clearly the project was dependent on a great deal of volunteer energy and talent.

Those volunteers proved to be plentiful, effective, and committed to the ideal of cable access. The steering committee (the Cable Task Force) showed a remarkable diversity of interests, representing libraries, industry and business, public schools and universities, and even commercial broadcasters. The cable company was cooperative and willing to air even the wavering cassettes produced by amateurs without benefit of time-base correctors. The perennial question of telecourses was re-opened and a sub-committee sponsored a discussion for the local bar association on videotape in the courtroom, demonstrating the breadth of the topic.

The original target group identified by the Commission for Higher Education and Title I was "public officials." They watched politely, but were never persuaded that they needed to exercise their own right to Cable-TV access programming. Instead, they were concerned about access as part of the Cable-TV regulation dilemma. The opening phrase of "The Citizen and The Cable" thus was bracketed by programs with a focus on the communications act, federal law, and franchise responsibility, featuring experts from the FCC, the National Cable-TV Information Center, and Congressman Van Deerlin's congressional communications sub-committee.

Paradoxically, while the local access effort seemed to be gaining recognition and support, the legal underpinnings of access were coming apart. "The Citizen and The Cable" Project was refunded for another cycle - but with two new and very different general objectives. One was the support of access program efforts by educational and service groups in the community served by Indiana Cablevision and Indiana University at South Bend. One of these projects is described in a later chapter as an access "Case Study" - the "Schoolroom Newsroom."

The second project goal is represented by this Access Guide. The confusing regulatory picture continued to threaten the future development, and, indeed, the very existence, of community access programming. The Guide was originally intended to clarify the legal mandate for access and provide some case studies, actual

program materials and practical suggestions which could serve as resources for would-be access programmers.

As the materials were being collected, the access picture was changed dramatically by the "Midwest Video" case. Although the court's decision delayed the publication of the Guide, the discussion of access we now present is far more relevant to the current situation. In the opening chapter, Cable-TV consultant Dr. Robert Pepper of the University of Iowa offers his own working definition of "Access." In the pages which follow, a series of representatives from a variety of access projects present case studies and advice from the "front lines" of Cable-TV programming. Bob Pepper concludes the guide with an essay which asks the question, "Is There Life After Midwest Video?"

The balance today has shifted from federal controls to local options. Still - as this Guide illustrates graphically and Pepper argues forcefully - the answer to his question is "yes."

South Bend, Indiana
1979

WHAT IS PUBLIC ACCESS?

Robert Pepper[1]

Regulatory History

On February 12, 1972, the Federal Communications Commission (FCC) issued its Cable Television Report and Order which established rules governing the operation and development of cable television in the United States. The rules, which went into effect on March 31, 1972, required that cable systems in the top 100 television markets maintain at least one channel each for public, educational, governmental, and leased access. The rules mandated that each major market cable system built after March 31, 1972, have a public access channel set aside for use by anyone on a first-come, first-served, nondiscriminatory basis. Existing systems did not have to comply with this requirement for five years, until March 31, 1977. In requiring these channels, the Commission stated that "Cable television offers the technological and economic potential of an economy of abundance," and that cable could therefore contribute to the "fundamental goals" of creating new outlets for local expression and promoting diversity in television programming. Public access was seen as part of an expanded entertainment and information service cable could provide that allows for more local expression.

In 1976, the FCC modified its access rules, eliminating the March 31, 1977 deadline for compliance by grandfathered systems, and changing the criteria for systems required to provide access; it changed the requirement from all systems in the top 100 markets to those in any market having 3,500 or more subscribers. Additionally, when it changed the market size requirement, the FCC reduced its requirement for a full-time access channel for each of the four categories of access unless the system had the activated capacity to do so and there was a demand for full-time use of each channel. If there was not activated capacity or full-time demand, the company could fulfill its access requirements with a composite channel. This change in the rules reflected, in part, the industry's desire to use channels set aside for access for other types of programming that were becoming available, such as pay television (e.g. HBO) and distant signals soon to be available via satellite. Up to this time, the industry did not object to the access requirements because there was often excess channel capacity that was impractical or expensive to program. Thus, it was not a significant burden for channels to be dedicated for access. However, many access channels were under-utilized and cable companies wanted to use them for the new programming that could attract new subscribers and generate new income. The FCC, therefore, declared the access experiment less than a success and allowed the composite access channels which freed former access channels for more profitable use. The new FCC rules did, though, reaffirm the requirement for access and presented a formula for expanding access capacity as the existing channels became full.

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[1] Dr. Pepper is Associate Professor and Co-Head of the Division of Broadcasting and Film, University of Iowa.

On April 2, 1979, however, the U.S. Supreme Court upheld a lower court decision in the case of FCC v. Midwest Video Corp that the FCC had exceeded its statutory authority by requiring cable companies to provide access to their systems. The Court agreed with Midwest Video that cable television should be treated like broadcasting and that the FCC's access rules imposed a type of common carrier status on cable systems that is prohibited by the Communications Act of 1934. Therefore, with mandated access gone, the only cable systems that must provide access are those required to do so by state or local regulations. Since most states do not regulate cable, and since many cable municipalities depended upon FCC access requirements, most cable systems may now vacate access channels and use them for more profitable programming. The industry's initial response to the Supreme Court's decision was restrained with few, if any, access channel terminations. However, as new commercial programming becomes available to cable operators, the demand for access channels will become greater and we will undoubtedly see fewer channels available for access.

The Philosophy of Public Access: From Public Access to Community Video

When the FCC issued its 1972 cable rules requiring access channels, it required that use of public access channels be free of charge and that the first five minutes of live studio production also be free. Charges for additional production could be assessed, although such charges would have to "be consistent with the goals of affording the public a low cost means of television access." The free five minute requirement reflected the philosophy that cable could serve as an electronic equivalent to Hyde Park Corner, that place in London where anyone can speak his or her mind about any topic. This function was also seen as analogous to a newspaper's letters to the editor section--an opportunity to respond, not typically available from television stations. TV broadcasters are, after all, programmers who function as editors, selecting what will be seen on their stations. Not even "public" broadcasting often provides public access to the airwaves. Like their commercial counterparts, public broadcasters are responsible for all that goes out over the airwaves entrusted to them by the FCC. The opportunities for public comment or input using traditional broadcasting technology is severely limited.

Before issuing its 1972 rules, the FCC received comments from several quarters calling for total common carrier regulation of cable. For example, a June 1971 report by Jerrold Oppenheim for the Illinois Division of the American Civil Liberties Union entitled "Soapbox Television" called for all aspects of cable to be regulated as a common carrier and a public utility. Although the FCC rejected total common carrier status for cable television, it did adopt a common carrier status for access channels requiring them on a first-come, first-served, nondiscriminatory basis. It is precisely these rules, of course, that the U.S. Supreme Court vacated in Midwest Video, citing lack of FCC authority.

The problems with the FCC's vision of public access as a free five minutes in a television studio serving as a phonebooth quickly become apparent. Although the channel capacity was made available, equipment and help was only required for the five minute simplistic "soapbox" presentations. No support in terms of equipment, personnel, funding, training or promotion was mandated for longer productions, or for productions requiring tape and/or editing. It became obvious that if cable was to achieve the FCC's desired goal of more local and more diverse programming, public access had to become more than the opportunity to get on a soapbox and blow off steam. Users of access channels need to be able to produce programs longer than five minutes and to use equipment that enables them to get out of the studio and to record and edit program material. Perhaps most importantly, if local people, rather than television professionals, were to become producers for access programming, training and financial support was going to have to be made available to community groups and individuals who wanted to use public access channels. Out of this awareness of the needs of access, evolved the position that public access is an opportunity for the television viewer to become the television producer. Local individuals and organizations can produce video programming about themselves and what they see around them. They do not have to rely on others to tell their stories. Through public access, the viewer has the opportunity to become actively involved in the television medium, rather than passively absorbing what others produce. This active concept of access, however, requires a greater commitment on the part of access users and the local cable system. Potential users need training on equipment. They need financial support for production costs depending upon the complexity of the production. They need more sophisticated equipment than what would be needed for a single camera five minute studio production. And perhaps most importantly, in order for this active view of public access to succeed, there needs to be a commitment by people willing to work together. Video production is rarely a solitary activity. It requires group activity and cooperation in a variety of areas such as training, identifying resources, working with community groups, funding, equipment operation, generating ideas, offering encouragement, and promoting access activities.

As the complexity of the needs for the activities and resources became more evident, community access groups were created to facilitate access production and use. Some of the earliest and most successful video groups included Raindance, Global Village, and the Alternate Media Center, all of which began in New York City which required public access even before the FCC issued its rules. One of the most important and influential community video groups is the Alternative Media Center which was created with a grant from the Markle Foundation at New York University's School of the Arts. The Center established community video projects around the country with the help of foundation grants and the cooperation of local cable companies. These projects realized very early that public access could not really be separated from the cable company's goals--producing video programming of a local nature and interest. Thus, on many of the older systems on which access was not mandated,

a hybrid of local origination and public access emerged that has become known as community video. Even where mandated access channels exist, the most successful public access activities frequently are found in communities in which the local cable operator and access users/producers have a cooperative arrangement. Additionally, since it is difficult for individuals or single organizations to develop community television alone, the most successful experiences are those where a variety of access users form a consortium to fund, staff, and operate an access center, often with the support of the local cable company. In this respect, successful public access or community programming is the result of community organizing in which all types of special interests come together to establish an access center that they all use. Thus it is not uncommon that such diverse groups as neighborhood associations, the Young Republicans or Democrats, the Gray Panthers, church groups, and local artists might come together in the creation of a community access center for the benefit of all citizens of a community. It is often the case that the process of public access/community video can be a unifying force in a community while at the same time providing an outlet for divergent and often conflicting points of view and/or lifestyles. In this respect, access is a political activity, a process of community organizing and action designed to provide and foster community opportunities for communication. It should be obvious that this vision of public access/community video goes far beyond the FCC's call for a free five minute soapbox. Unlike that soapbox in an isolated studio, public access/community video is not a one-way communication activity, but, rather, an interpersonal activity in which the viewers as well as the producers have the opportunity to become involved.

The following chapters of the Guide present advice on how to create, staff, and operate a local access project or center as well specific examples of ongoing successful access projects--how they developed, their strengths, and how we can learn from their experiences. The final chapter addresses the threat posed by the Midwest Video decision and suggests ways to protect public access and community video users and facilities from extinction.

CASE STUDIES:
CABLE ACCESS MODELS

Community/University Network

East Lansing, Michigan, is the home of Michigan State University. It is also the home of the "Video Workshop," which developed public access programming in the community. From a core group in Married Housing, the local producers now include groups in six separate locations. When the cable company shut down its own local origination channel in 1975, public access programming tripled with the help of the local talent. One of the major factors which strengthened access in East Lansing was the contribution of student and faculty at MSU.

a united cable television corporation system

National Cable Company

CASE STUDY #1:

Community/University Network

Public Access, East Lansing, Michigan

Access cablecasting began in East Lansing in 1972. At that time, cable only existed in the Married Housing apartments on the Michigan State University campus. It was a 12-channel system. Residents could use the portapac and tapes supplied free by the National Cable Company. The only programs, tapes and telecast at first were City Council, MSU Board of Trustees, and Married Students Union meetings. One technical problem was the fact that there was no permanent origination point for these cablecasts. To get the shows on the cable, we had to give the tapes to the cable company, who would have had one of their employees run them out to the head-end. There, a "Weatherscan" channel would be turned off, in order to show the videotaped programs.

In September, 1972, a grassroots student group was formed called the "Video Workshop." The Workshop's purpose was to promote the concept of local "access" to the media, develop a variety of local programming for the access channel, train people in the use of the portapac, and be an umbrella organization under which anybody in town who had access to any video/media equipment could meet to pool resources and ideas.

To make things more convenient and flexible for those involved, the cable company installed a modulator in a meeting room of the Married Housing Office in early 1973. Thus, the first East Lansing public access "studio" was born. There was also a device there which enabled us to shut off the weatherscan signal by remote control from the meeting room "studio." Regular programming began from this studio in April, 1973. From here we were able to do both live and taped programming.

By this time, the Video Workshop had grown to a core group of several dozen people who were very serious about the concept of access. We were the only group actively involved in programming the access channel (once a week, 4-5 hours). Program topics ranged from talk shows and political debates to local performing artists and sports.

The next major step along the way happened in May, 1973, when the city of East Lansing granted its cable franchise to National Cable. National signed the agreement which incorporated a brief analysis of the history of the access-related provisions of the East Lansing cable ordinance and franchise agreement.

Since 1974, here's how access production has developed in East Lansing:

Average monthly public access program production:

1974	--	13 programs
1975	--	19 "
1976	--	59 "
1977	--	80 "
1978-9	--	90 "

Channel 11 on the East Lansing cable system is designated for use solely by public access users. Currently we telecast five nights per week for a total of about 25-30 hours. This will probably soon be expanded to seven nights a week due to the ever-increasing use of the service. The volunteers (about 500 currently active) are producing an average of 100 shows each month including a daily news program, many public affairs discussion shows, comedy, drama, a wide variety of sports events, political programs, local public affairs events, music groups, and on and on. (See the enclosed programming logs, examples, and the list of some of the groups who have produced shows here.)

To help pull off all of this the company provides the following:

Studio Equipment:

a. Two color TV cameras
b. Two 3/4" videocassette recorder/players (color)
c. Two 1/2" black and white VTR's
d. One color film/slide chain to include:
   - one 16mm sound film projector
   - one super-8 sound film projector
   - one 35mm slide projector/sequencer
e. Switcher/SEG and monitoring facilities
f. A 1000 square foot production studio with full lighting grid
g. Microphones and cables
h. Intercom system
i. Audio facilities to include:
   - One master sound mixer
   - One reel-to-reel audio tape recorder/player
   - One record turntable
   - One audio cartridge recorder/player
   - One audio cassette recorder/player
j. One time base corrector

Remote Equipment:

a. Three portapac black and white VTR's w/camera, microphone and other accessories
b. Two lighting kits
c. 1/2" videotape editing system
d. A remote black and white production system to include two cameras, a switcher/SEG with monitoring facilities, microphones and cables, and audio mixer, and a videotape recorder.

Much more equipment will soon be purchased by the company for use in public access due to their gaining the cable franchise in Meridian Township (adjacent to East Lansing). Another color studio is on the way!

All equipment is made available on a first-come, first-served basis free of charge to the user. The only charges are for studio productions of shows longer than 30 minutes (50¢ per minute thereafter).

The company also employs, at this time, two full-time coordinators who give people production advice, supervise the studio and remote productions, schedule all the activities, and generally try to keep things going and growing. We take the attitude that if it's designed properly, public access will most definitely work and become a strong community resource.

We as coordinators also conduct a series of free TV production workshops. Our initial workshop is designed for people with little, if any, TV/media experience. It meets once a week in a 2 hour session and runs for six consecutive weeks. We handle up to six different workshop groups per week, fifteen people in each group. Here we get them acquinted with all the studio facilities (see the enclosed outline).* After this, we hand-pick certain individuals who exhibit the necessary self-confidence and interest and teach them the finer points of producing and directing.

Currently the cable company is budgeting about $50,000 yearly for public access. This is used to pay the coordinators' salaries, maintain existing equipment, heat, air conditioning and electricity, phone, etc.

Also instrumental in the growth of the use of the public access channel has been the East Lansing Cable Communications Commission. A percentage of the franchise fee (3% of the company's gross revenues) is dedicated to the Commission by the City for grants to promote the use of the access channels. The public access channel users have been the recipients of about $5,000 yearly from the Commission. This has come in the form of grants for full or partial production of programs, purchase of set materials, and purchase of supplementary equipment. One purchase was for a "sub-band modulator," which enables us to originate a live program, using the cable system's two-way capacity, from any cable drop in the city. We've done this type of telecast about eight times so far with excellent results, including one show from a producer's living room!

The Cable Commission also granted funds in 1977 to the MSU Telecommunication Department for a major study of access use and viewership in East Lansing. The department is still analyzing their data but what they've found out so far is very encouraging (for more information about this study write to Dr. Thomas Muth of the MSU Telecommunication Dept.).

*Course materials are included in appendix.

Another important development was getting the cooperation of local newspapers to print the daily program listings and an occasional feature story. Similar articles have also appeared in a few community group's newsletters.

Five other access channels are also currently operating in the East Lansing cable system:

CITY GOVERNMENT ACCESS CHANNEL: programmed directly through a modulator at City Hall and operated by city government employees and/or volunteers. Programming currently consists of the live coverage of the twice-monthly City Council meetings and an occasional interview with city officials. Plans are to expand programming here as soon as the city can get itself some more equipment and hire a full-time coordinator (already budgeted for). When videotape and live programs are not being shown, a twenty-page character generator is on with a variety of information. For more information on this channel, write to Georgella Muirhead, East Lansing City Hall, 410 Abbot Road, East Lansing, Michigan 48823.

EAST LANSING PUBLIC SCHOOLS ACCESS CHANNEL: programmed directly through a modulator at the Board of Education office. Operated by students and staff members. Programming currently consists of live coverage of the monthly school board meetings, and a number of different shows about school activiities telecast throughout the day. They also are acquiring more equipment to expand their possibilities. Character-generated information also appears on the channel during non-programming times. For more information on this channel, contact Jane McKinney, Board of Education, Superintendent's Office, 509 Burcham Drive, East Lansing, Michigan 48823.

EAST LANSING PUBLIC LIBRARY ACCESS CHANNEL: has been in use for only a few months now, with only character-generated information. Part of the job of the City's access channel coordinator would also be to develop programming for this channel with the library staff. You can also write to Georgella Muirhead for more information on this channel.

MICHIGAN STATE UNIVERSITY ACCESS CHANNELS: Two channels beamed directly from the very sophisticated instructional television center on campus to the cable system, thus offering cable subscribers the opportunity to take courses at home. For more information on this, write to Dr. Erling Jorgensen (Director), Instructional Television Service, 116 Linton Hall, Michigan State University, East Lansing, Michigan 48824.

One other significant development occurred along the way in the growth of public access channel use. In February of 1976, National Cable, pointing to big financial losses and the July 7, 1975 FCC Memorandum's voids as justification, shut down the local origination channel it had been operating for nearly two years. However, the company also decided to turn over all the local

origination (1/0) facilities to public access use, and retained two people to be full-time coordinators of the public access service. At first this move was looked upon with alarm and skepticism by many City officials, who labeled it a blatant violation of the franchise agreement. They also feared more cutbacks would occur in the future. But events and the dramatic growth of public access use in the past three years has quieted these fears to a great extent. The company's local programming effort is now focused entirely on the public access channel, and not divided between it and local origination, which tended often to draw more attention of company personnel, due to its money-making potential. Things like the purchase of a time base corrector and cooperation on live productions originating from cable drops throughout the City have also improved City/ Company relations. Public access program production had averaged about 20-25 shows per month in 1975 (before 1/o was discontinued). Since the local origination channel was dropped, here is what has happened to public access use: average monthly program production jumped to 55-60 shows in 1976, 75-80 shows in 1977, and 90-100 shows per month so far in 1978. National Cable has also gained some rewards from this experience. In early 1978, neighboring Meridian Township granted a cable franchise to National over Continental Cable (current franchise holder in Lansing), saying that National's proven track record in the public access area was an important factor.

We've also seen excellent growth on the other access channels. The three educational access channels so recently fought for and won are being used very well. Two of them are each being programmed 40 hours a week by Michigan State University, allowing students to take courses from home or audit them before enrolling. MSU also uses their channels to show computer print-outs of closed sections of University courses during the registration period. The other educational access channel is programmed with character-generated information from the East Lansing Public Schools 24 hours per day. The school also began ten hours per week of live and/or taped programming this year and expects to expand this greatly, having hired a full-time channel coordinator and an assistant. They're also at work developing a TV production curriculum in the high school, intending to have student productions appear on the channel (a "video club" now exists there, too!). And finally, the City has hired a full-time telecommunications specialist to develop the use of the government and library access channels beyond their current live City Council meetings and 24-hour character-generated information stage. Things look very promising here, too.

Well, in a nutshell, that's a look at how lots of local citizen concern and input throughout the franchising process has helped shape the exciting stage we've reached in East Lansing. It's clear that if enough people who care have the strength not to give up or "let someone else worry about that," then real positive social change may occur.

Advice to would-be Access Programmers:

Learn PATIENCE to the strongest degree possible. You'll be trying to affect a very profound social change in your community: Changing the way people relate to TV. You'll be telling people that television is no longer something that you only watch; it's developing into a much more personal communication tool.

The core group involved in developing the use of the access channel and equipment should know as much as possible about TV production. A desire to pass on this knowledge and inspire the community video volunteers through TV workshop training sessions is essential. Patience again is the watchword here. Don't expect people to grasp production concepts right off the bat (although there are a few super-humans who will!). It may take weeks of making the same mistakes over and over before some access users finally get their act together. Positive feedback works wonders compared to getting down on people for their goof-ups. And don't expect a production to be of network quality before putting it on the cable. Initially, programs will be very amateurish, but a sure way to ignite flames of enthusiasm in many access users is to let them see what they produced on their own TV set, thus encouraging them to do more and better stuff.

Your relationship with the local cable company is another area of concern. It's essential to work with them. Don't relate to the company as if it's a cold, impersonal thing. Those are real flesh and blood people there, so don't come out screaming, kicking, and demanding until you've really been zapped. If you get the cable company on your side you might possibly be amazed at what can develop.

Since cable TV also exists in a political atmosphere (public officials of a municipality grant the cable company a franchise to operate), you'd better brush up on your ability to influence politicians (no bribes, please!). Make sure your "Concerned Citizens for Community Video" sit down for lunch with the powers that be to let them know what you have in mind. If you get your point across well, you may find your proposals winding up later as provisions of the local cable ordinance and franchise agreement.

Promotion of your access center activities and programming is vital. Cultivate the support of local newspapers, getting them to write up an occasional human interest story and maybe printing your program schedule. Visit all the community groups and try to get them involved. How about a story about access possibilities in their newsletter? Put up posters in public places around town which tell of upcoming video classes, etc. And, of course, see what kind of cooperation you can get from the cable company in putting the program schedule and other access announcements on a "program guide" character generator of the cable system, or maybe even a special plug for access stuffed in the company's billing to subscribers. Lots of imagination is the key thing here!

There's also plenty of advice available all around the country. Check out the other communities in your state who already have cable (a list can be found in the Cable TV Source-book, published annually by Broadcasting magazine) and see how their experience may be of help to you. Don't hesitate to seek help from television professors, especially in state-funded universities and colleges (after all, you're paying for them to be there! Incidentally, a local college is a very good source to tap for a large supply of people who are very likely to get involved in access, both as producers and potential interns-who could get course credit for working with you to develop use of the access channel.). The National Federation of Local Cable Programmers is fast becoming an excellent national clearinghouse of information and advice, so be certain to join them.

Programming ideas come primarily from peoples' own individual interests. We may get someone who'll call in saying he wants to do a show on fetal pig development (yes, this happened!), produce the show, and we may not see him again for quite a while. Conversely, someone may try a one-shot live parody of a TV game show, get tremendous viewer phone-in response, and see it become a successful long-running series, a tradition ("TeeVee Trivia"). Other long-running series programs have been local newscasts ("Cable 11 News"), a feminist discussion series ("WomanWise"), one produced by members of the local Black community ("Black Notes"), sports specials ("MSU Hockey"), and religious programs ("Impressions").

We have a very wide-open philosophy on what should appear on access, as long as its message is non-commercial. All points of view have a right to be expressed, regardless of how many people tune in. But I think it's especially important that those groups having little if any exposure in the local established media show up on access channels. This would include local minority groups, performing artists, political organizations, and sports teams. All of these groups can be given a much better forum on cable access, unlike the tiny blurbs they're likely to get in newspapers or a few visuals with a reporter's voice over on local TV. This doesn't mean, however, that those groups who are covered by the established media should be excluded from cable access. City Council members, businesspeople, and the well-known sports events also should be encouraged to appear.

Randy VanDalsen
Public Access Coordinator
National Cable Company

Public Access TV Program Log: East Lansing, Michigan (National Cable Company)

CABLECASTING LOG

WELM-TV

CABLE CHANNEL 11

DAY: SUNDAY

DATE: JUNE 4, 1978

SCH. TIME	ACTUAL TIME	PROGRAM (GIVE DETAILS)	ORIGIN	COMMENTS
5:30PM		"BLACK NOTES" (R) -- public affairs and variety series produced by the Black Notes Television Workshop.		
6:00		"TNT TRUE ADVENTURE TRAILS" (R) -- tonite: "Girl Scout Bike Hike", "Don't Burn Down Your House", and "Grand Finale".		
6:30		"IMPRESSIONS" (R) -- public affairs presentation of the Lansing Catholic Diocese.		
7:00		"THE BIBLE'S VIEW" (R) -- religious discussion series by local members of Jehovah's Witnesses.		
7:30		"THE CLOSING CIRCLE" (R) -- series which looks at environmental issues with a local perspective.		
8:00		"UNIFICATION CHURCH" -- lecture series by local followers of Reverend Moon.		
8:30		"JAPANESE EXCHANGE" -- a videotape of comedy sketches produced in Japan.		
9:15		"NICHOLAS JOHNSON" -- an interview with the former FCC commissioner, now director of the National Citizens' Committee for Broadcasting.		
9:30		"HOCKEY NIGHT AT DEM HALL #2" -- spoof of intramural hockey game with the acid commentary of Alan Muskovitz.		
10:00		"ED-ITORIAL WEISS-CRACKS" (R) -- news and commentary.		

ORIGIN: S - STUDIO, R - REMOTE, L - LIVE, W - WEATHERSCAN, F - FILM, SL - SLIDES, VTR - VIDEOTAPE

OPERATOR | ON | OFF

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SUBMIT IN DUPLICATE: 1. SYSTEM TO RETAIN ORIGINAL 2. SEND DUPLICATE TO TULSA

PROGRAM SCHEDULE BLOCK DIAGRAM (APRIL 9-14, 1978)

5:30	"Black Notes" (R)*	"WELM News"*	"WELM News"*	"WELM News"*	"WELM News"*	"WELM News"*
6:00	"TNT True Adventure" (R)*	"TNT True Adventure" (R)*	"Shintowa:..."*	"TNT True Adventure"*	"TNT True Adventure"*	"Tom Hayden at MSU"
6:30	"Impressions" (R)*	"The Bible's View"*	"Woman Wise"*	"Black Notes"*	"In Seach of Paradise"	"
7:00	"In Performance at Montie Hs."	"Past & Present Tense"*	"Christ's Teachings..."*	"Fifteen With Spira"*	"TeeVee Trivia"*	"Won Chuen" (R)
7:30	" "	"Handicappers, Unlimited"*	"Talkin' Sports"*	"Impressions"*	"Talkin' Sports" (R)*	"Past & Present Tense" (R)*
8:00	"The Doctor in Spite of..."	"Perspective on Chile"	"Handicappers, Unlimited" (R)*	"Sound-Off"*	"Woman Wise" (R)*	"Fifteen With Spira" (R)*
8:30	" "	"	"The Electric Way"*	"Wednesday Night Fever"*	"Closing Circle"	"Betty Friedan at MSU"
9:00	"Yucatan Relics"	"	"Tuesday Night"*	"Won Chuen"*	"Christ's Teachings..."(R)*	"
9:30	"	"You Are Not Alone"	"	"Shintowa:..." (R)*	"Sound-Off" (R)*	"
10:00	"			"Videowaves"*	"Ed-Itorial Weiss-Cracks"*	

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* Program is telecast each week in this time slot.

(R) Replay of program originally seen earlier in the week.

The Community Studio

The Video Action Center is the sort of community facility which Robert Pepper describes as ideal to maintain open access to cable. The original impulse of its founders was to provide professional equipment for the amateur. Today, the center is run by community volunteers as well as paid staff, and continues to operate a superb studio at nominal rates for access programmers. The "VAC-4," like "Community Access Channel Seven" in Bloomington, Indiana, are technically "leased-access" channels, paying the parent cable company $1 per year.

VAC

video action center

CASE STUDY #2:

The Community Studio

"Video Action Center," Columbus, Indiana

VAC-4 (the Video Action Center in Columbus, Indiana) is in its seventh year of operation as a not-for-profit organization which leases cable channel 4 from Columbus Cablevision (a Cox subsidiary) for $1 per year. We follow the FCC's guidelines for public access, although technically we are a leased channel rather than a public access channel. All requests for access are directed to VAC-4 by the cable company, which donates $50 per month toward this function.

The VAC-4 board of directors is made up of community volunteers, elected at a yearly Annual Meeting. Our by-laws are based upon those used by most non-profit groups.

FACILITY:

VAC-4 is located on the second floor of the Indiana Vocational Technical College's commercial art building. The Studio and control room are "shared" with IVY-Tech, and VAC-4 pays its share of utilities for the one-room office. However, VAC-4 remains an independent entity.

EQUIPMENT:

The studio is equipped with two color cameras, one of which does double duty on location (a Sony 1610 camera). A third color camera is attached to the film chain.

In the control room, a Dynair routing switcher and a 3M 812 special effects generator are mounted together. Sony 8650 decks from the reel-to-reel editing room as well as the Panasonic cassette editing decks are fed through the CVS 504 time base corrector. A character generator and various audio components make up the in-house system.

The Sony color Portapak is reserved for staff use (but may be rented with staff assistance). Two B/W Portapaks are available for rental by the public.

FUNDING:

VAC-4 was originally funded entirely by a local foundation, the Irwin-Sweeney-Miller Foundation. Recently, their support has amounted to $15,000 for 1977 and $10,000 for 1978.

Another $10,000 for general operating support has come from Cummins Engine Foundation in Columbus. The rest of our $65,000 budget comes from the CETA and WIN programs, program sponsorships and grants, individual donations and memberships, and from rentals, workshops and sales of services.

PROGRAMMING:

While some volunteers help in the studio, most production is done by staff, both on location and in the studio. Weekly time slots are provided for free public participation.

Programming begins at noon each weekday with "Request Time," when viewers phone the center to ask for replays of old or current programs. Scheduled programming begins at 5 PM (programs are listed in the TV section of the local newspaper). Programs scheduled for the evening include the live shows mentioned above, plus replays of programs saved for the Videotape Library. We also cablecast at no charge any locally-produced tape or film, whether or not they were produced using the VAC equipment. When VAC-4 is not cablecasting, we switch to the cable company's weather dials, installed here at the center.

RENTALS:

Two sets of rates apply for equipment and facility rental. Those producing programming especially for the channel are charged the lower Public Access rate. All other usage is billed at the Private Use rate.

In general, the Public Access rates correspond to program sponsorship charges, so a local business could rent the equipment for a volunteer producer and still have the business's name attached to the program. (See funding.)*

STAFF:

95% of programming ideas come from the staff with some input from organizations in the community. VAC tries to keep at least 99% of the programming local, and if a group wants to show a film or exchange tape, VAC tries to have a program following the film discussing local implications.

Our staffing includes 6 full-time and 2 part-time employees:
- 3 full-time employees paid from the Center's general budget
- 1 full-time Studio Manager paid by CETA
- 2 full-time Producers paid by the WIN program
- 1 part-time employee from the MANPOWER--CETA, Title II program
- 1 part-time student from IVY TECH, using on-the job training as course credit.

*The VAC-4 funding model is included in the appendix.

About 5% of VAC programming is done with the aid of volunteers.

Approximately 5,200 subscribers in the area.

Advice to would-be Programmers:

It must be noted that until two years ago VAC had no support from our local cable company. That is not the way any other access group should be founded. At this time we lease the channel for $1 a year and now share it with the weather dials. Public access was not provided for in the original franchise fee agreement and for that reason public access in Columbus had to wait until the agreement was ready for re-negotiation.

As stated previously, VAC receives no money from the franchise fees. VAC is in the process of changing from relying heavily on grant money from the state and federal governments to gaining support for local programming from local businesses. Grants are really for special projects and are not made to provide general operating funds for organization such as ours.

The most important advice VAC can give is to make sure any community interested in access initially start a telecommunications council that will oversee the cable, its signal, the franchise fee and coordinate the groups interested in participating in community access. Here too, it is important that the franchise fee be used to support community access and that the cable company take an active part in supporting access, either through equipment or facilities.

Julie McCawley
Program Director

$ 10

PER HALF DAY

EFFECTIVE IMMEDIATELY--

Individuals or production crews may reserve the VAC facilities by appointment, for a maximum of one half day per week from 9 a.m. to 1 p.m. at the special rate. Additional use of the facility each week will be available at the established rates for public access and/or private use, VAC schedule permitting.

Applications should be made by phoning or writing:

Video Action Center
PO Box 146
Columbus, Indiana 47201
(812) 376-9931

Contact: Susan Tener, Julie McCawley, or Margaret Orosco

VIDEO ACTION CENTER

--is a not-for-profit organization which leases Cable Channel 4 to provide public access television for its community. The Center is located in the Indiana Vocational Technical Institute's commercial art building at 61t Franklin Street

ATTENTION
VIDEO ARTISTS!

Video Action Center in Columbus, Indiana has received a grant from the National Endowment for the Arts to open its video production and post-production facilities to artists in Indiana and northern Kentucky at a nominal rate.

Participants will need to demonstrate a working knowledge of video equipment or take an individual workshop ($5 with one-on-one instruction)

Completed works will be cablecast when appropriate on VAC's public access channel.

FACILITIES INCLUDE:

2-CAMERA COLOR STUDIO

- 3M COLOR SPECIAL EFFECTS GENERATOR (MODEL 812)
- CVS TIME BASE CORRECTOR
- COLOR FILM CHAIN--16MM PROJECTOR, SLIDE CAROUSEL
- COLOR AND B/W REEL-TO-REEL EDITING WITH SONY 8650 DECKS
- B/W PORTAPAK
- RECYCLED VIDEOTAPE
- STAFF ASSISTANCE

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THIS PROJECT IS SUPPORTED BY A GRANT FROM THE NATIONAL ENDOWMENT FOR THE ARTS IN WASHINGTON, D.C., A FEDERAL AGENCY

VAC PROGRAMMING -- CATEGORIES AND PERCENTAGES

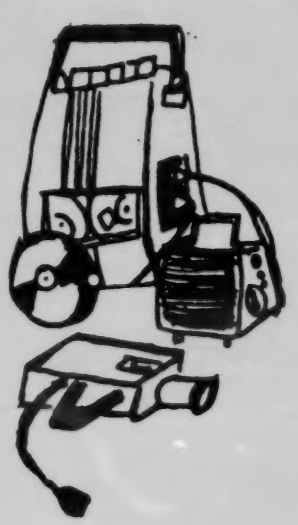
PROGRAM CATEGORY	EXAMPLES	Feb., April, June AVERAGE PERCENTAGE OF HOURS CABLECAST	IDEAL
Community Service	"Speak Out," "Your Family Matters," "Garage Sale," "Your Public Servant," "Meet Your School Board Candidate," "Tornado Watch," "Smoker's Clinic"	32%	30%
Columbus News and Personality Features	"Columbus Today," "Of Human Interest," "Interview With Mike Phipps," "BBJ Summer Camp," "Visit to WCSI," Non-Poisonous Snakes"	19%	20%
Arts and Entertainment	"Spotlite,""Arteffects," "Hello Dolly," "Graciella," etc.	23%	20%
Humanities/Educational	"Myths, Mystakes and Magick, Visions of Heaven and Hell," "Marriage--a Changing Institution," "Brown County Forestry"	13%	10%
Children	"Once Upon a Time," "Smith School Spring Festival," Wizard of Oz"	6%	5%
Religious	"Weird and Wonderful," "Womens' Aglow," "People of Eck"	7%	10%
Sports	"Stupor Stars"	0%	5%

IMPORTED PROGRAMMING (Films or tapes produced outside the community) shall not exceed 5% of total scheduled programming hours. If IMPORTED PROGRAMS are followed by local discussions, they become local productions.

* The Library & Cable Access *

The Monroe County Public Library in Bloomington, Indiana, is the site of a nationally - renowned and much - envied access station. Founded as part of the National "Watch-A-Book" demonstration project, Access Channel Seven now offers a showcase for community productions. The gifted and dedicated staff provides workshops to train library patrons, young and old, to plan and produce their own videotapes.

community access channel seven



CASE STUDY #3:

The Library and Cable Access

COMMUNITY TELEVISION AND THE MONROE COUNTY PUBLIC LIBRARY

Every other Thursday afternoon, a group of children gather in the auditorium of the Monroe County Public Library to produce a television program called "Kids Alive." They write the scripts, draw the graphics, run the cameras, and push the buttons on the switcher. At least once every week, a crew from the library takes video equipment to the Bloomington Municipal Building to cablecast City Council meetings as they occur. Monday through Saturday, especially when school is not in session, Channel Seven's telephone rings constantly as people at home request programs. Each of these activities is only a part of the Monroe County Public Library's use of television to serve the community.

Since 1974, the library has operated cable television Channel Seven from its Video Center located in the backstage area of the auditorium. This center cablecasts 54 hours of programs per week and produces an average of 33 new programs per month. These programs are produced by Channel Seven's staff and trained volunteers from the community. For many Monroe County residents, television production is no longer a network responsibility but a personal opportunity available through a two hour training workshop. The variety of programs they produce range from school choir performances through tapes showing the births of puppies and goats to a documentary entitled, "Three Wonders of Southern Indiana."

In order to be trained, interested individuals must submit detailed program proposals, which show that they have carefully planned their program and have made arrangements with everyone involved in the taping. Because of equipment and time constraints, we discourage programs requiring extensive editing and train people to produce complete, single camera programs in the field. For us, the ideal tape has a title, content, and credits when it is brought back to the Center. Our philosophy is that the program should be structured before the recorder is turned on and not after the material has been taped. When circumstances prohibit taping a program in a required sequence, a staff member will edit the tape. Trained volunteers are involved in the production of about 50% of Channel Seven's total programming.

Much volunteer participation occurs in the production of live programs from the Library and the City of Bloomington Muncipal Building. As part of its governmental programs, Channel Seven televises City Council and Utilities Service Board Meetings. In addition, we carry interviews with the mayor, and during election

years we do a series of interviews with local candidates in their homes or businesses. Public forums held in the library are usually televised live and are also taped for repeat showings. These tapes are also available for people who do not subscribe to the cable. In recent months, we have cablecast forums on Battered Women, Child Abuse, Recombinant DNA Research, and Environmental Legislation.

Another of Channel Seven's major productions is "Kid's Alive." Every Thursday afternoon at 4:30 PM, children ranging in age from 8 to 16 gather at the Library to plan, produce, or perform in a show of their very own. On one Thursday a group of children with assistance from the video staff and the children's department plan the content for the coming shows. The next week the show goes out live on cable Channel Seven. The director is 12 years old, the camera person is 10, and the host is 11. People appearing as guests range from 8 years old on up and the audience is in the same age range.

Workshops are given periodically to train the kids to run the cameras and the special effects generator, to act as host, to produce tapes on location with the portapak, or to design graphics for the show. Both the quality and the quantity of the shows are affected by the interest and the input of the kids.

Programs have focused on everything of interest to children in this community from a John Dillinger story swap to "how to wrap a Christmas present." Field tapes provide entertaining information on trainmaster, dentist, county fair, a grocery store, and an assortment of school pageants and plays. Guests demonstrate how to decorate Easter eggs or keep physically fit.

Kids Alive attempts to give the children the opportunity to work with video, to explore their creativity, to develop feelings of responsibility and individuality, and to provide entertaining programming for school-age children.

Another source of programs for Channel Seven are the performing arts. We have done programs ranging from the Beanblossom Blue Grass Festival to Ballet. In fact, we have several dance tapes because dance and video work so well together.

One of our librarians, Jackie Siewert-Schade, has produced a series of interview programs called "Serendipity." These programs feature talks with a poet, two gardeners, divorced parents, and other individuals from the community. Occasionally, we will produce documentaries on specific community activities. Three recent tapes focused on the "Frozen Pipes," "Snow Removal," and "Group Foster Homes."

All of Channel Seven's programming is available upon request and on several days our programming from 9:00 AM until 5:00 PM is filled by people who want to see a specific program. School

programs are especially popular because parents who were unable to attend a performance are able to see their children via video replay. People who do not subscribe to the cable can see these programs by coming to the library and using two viewing areas.

Channel Seven is funded by the Monroe County Public Library, which provides facilities, one full-time salary, and 20% of the work-study salaries; by the City of Bloomington Telecommunications Council, which provided $7,500 in 1977 and will provide $21,000 in 1978 for equipment and the Community Access Coordinator's calary. The Monroe Cable Company contributes $5,000 each year and in 1976 and 1977 we received $24,000 in LSCA funds through the Indiana State Library for one full-time position and some equipment.

In 1976, Channel Seven operated with a staff of two full-time, two half-time people and four work-study students who worked an average of 10 hours per week.

Channel Seven is equipped with basic small format video production units. We rely heavily on the Sony 3400 portapak for much of our recording but we also use larger reel-to-reel machines and 3/4 inch cassette recorders. We have a small special effects generator which allows us to do multiple camera productions and we also have a reel to reel editing capability. We can originate live from three locations in Bloomington - the library, the Municipal Building, and the Daily Herald-Telephone Building. This capability allows us to cablecast public meetings held in the Library and to present governmental meetings as they occur. The newspaper location allows us to cover election returns.

Channel Seven has been operating from the Monroe County Public Library since the Spring of 1974. Its success has been based on three major factors: 1) It is based in a library, which is a local community center and is exploring new ways to serve its patrons. 2) It has the support of the municipal government and the cable company. 3) It has involved the members of the community directly in the selection and production of local programs. As a library program, Channel Seven has served to reach non-readers, to open television to the public, and to archive on video tape important historical records. It has served both as a source of information and entertainment to a public that relies heavily on television for these things, and it has focused on the local community to provide them.

Our future plans include going to color as funds become available and costs come down. We anticipate a shift from 1/2 inch reel-to-reel machines to 1/2 inch cassette machines. We plan to become part of a national network of Cable programmers and to continue to exchange programs with other libraries throughout the state and nation. We are always happy to share our experience and knowledge with others who are interested in getting started in video or who would like to share information with us.

SUMMARY

1. Development of Access Center:

Community Access Channel Seven began cablecasting in the Spring of 1974 from facilities in the Monroe County Public Library with equipment purchased by the library. The center was staffed by an intern from the Alternate Media Center of New York University whose salary was paid partially through a direct contribution from Monroe Cable Television. The cable company participated fully in the planning and implementation of Channel Seven's programming. The City of Bloomington became involved in the project through its Telecommunications Council, which advises the city in cable television affairs. From the beginning, the library, the city, and the cable company have recognized the need for viable community television programming and have provided the leadership and support necessary for a successful project.

2. Structure of access project:

Community Access Channel Seven is a department of the Monroe County Library and operates under its administrative structure. The library contracts with the city to provide the community access service. The contract is made through the City of Bloomington Telecommunications Council and Board of Public Works. A Community Advisory Board, consisting of representatives from the library, the city, and the cable company has been created to make major policy decisions affecting the center's director and operational procedures.

3. Financial Basis:

Channel Seven is funded by the Monroe County Public Library, the City of Bloomington, and Monroe Cable Television. The funds from the city come from the general fund but are based on revenues from the cable franchise fee. We do not rely heavily on grant money from state and federal sources but seek these funds for special projects. Budget for 1979: $35,000.

4. Studio/Equipment Resources

Channel Seven currently operates from a room in the MCPL. All of our equipment is portable; and we originate from three rooms in the library, including a 150 seat auditorium, and from the city of Bloomington Common Council Chambers. Present equipment is black and white, but funds have been secured for color cameras.

We have three formats--3/4 inch cassette, 1/2 inch cassette, and 1/2 inch reel-to-reel. We edit on the 1/2 inch machines. We have a CVS 5045B Time Base Corrector--a must for stable cablecasting. No charge is made for using the equipment.

5. Programming:

Programming comes from five sources:

a. Individuals who submit program proposals and are trained in the use of 1/2 inch portable equipment;

b. Public forums and performances held in the Monroe County Public Library, the Municipal Building, and other locations throughout Bloomington;

c. City Council Meetings;

d. Programs initiated by Channel Seven personnel and library staff members;

3. Grant projects.

Channel Seven's programs reflect the interests and concerns of the community; all program ideas are considered and usually accepted. Our limitations are mostly technical, rarely philosophical.

Channel Seven has two full-time and four part-time employees. We have subscribers, and reach residents of Bloomington and Monroe County, Indiana, plus other Indiana Libraries with whom information is shared.

Advice to would-be Access Programmers:

Access Centers should be partially supported by established institutions and should have the capability of live coverage of community forums and events. Those responsible for the center should have a clear understanding of the community and work closely with all segments of their community in producing programs. Insist that the people in the community help make television programs. Don't do it all for them. Seek the cooperation of the library, the schools, the city and county government, and social service agencies. Provide request programming. Be visible.

Don R. Smith
Director, Cable
Channel Seven

Project Video

Cable, CETA, and Schools

Access projects can be funded in a number of ways. Local producers often qualify for support from state-based humanities committees and/or arts councils. Private industry and business may underwrite special access programs.

One funding source for cablecasting which should not be overlooked is CETA, which may be in a position to support a local staff. Other logical cable program "partners" include schools and libraries. The next three "case studies" show how access functions with such assistance.

CASE STUDY #4:

Cable, CETA, and Schools:

"Project Video," Jackson, Michigan

Cable broadcasting began in Jackson in 1974 through 1975 at Continental Cable. At Summit Leoni the development of programming (a nightly tv news program and some other sporadic material) was earlier--1970--but not very regular. Thus, Continental Cable's programming, initiated by Kim Beamon and Nancy Howser and funded by Continental, was very successful during its two year operation....Funding for the project, alas, ceased once Continental was awarded a franchise in Lansing. Some community leaders feel that the local cablecasting was initiated here as a progmatic means by which to show Lansing how "community oriented" Continental Cablevision's goals were. From 1975-1978 there was literally no local programming in Jackson.

Project Video is co-sponsored: in part through salaries by C.E.T.A. to the tune of approximately 30,000 dollars; in part by the Jackson County Intermediate School District via a software budget and complete use of a color video studio supplied by the Jackson Area Career Center. There is no link to municipal government at this time, even though some 27,000 dollars earmarked for cable access by Continental is presently sent to the City of Jackson's general fund. There is no "regulatory or programming functions" by anyone in Jackson.

No cable fees are involved. Annual budget, including staff of 4 plus 10,000 dollars general budget, is funded through CETA and JCISD (Jackson County Intermediate School District).

We have a complete 3/4 inch color studio with console, TBC, two Sony Editing decks, character generator, two color studio cameras, audio system feeding into console, a JVC Portapak. We do not <u>rent</u> or lend out equipment since we're more local origination type oriented than community access....

We draw program ideas from ourselves, from the community, from attending conferences such as the first NFLCP in Madison. Philosophy? Whatever is aired should be interesting, related to the local community and advertised.....

We have 5 full-timers on our paid staff:
Project Director, Project Manager, Project Assistant
Camera Person, and Secretary, plus two Interviewers
who volunteer their time.

In Jackson two cable companies serve all of Jackson and most of the surrounding area.

--Continental Cable serves 10,000
--Summit Leoni serves 7,000

AIR TIME: MONDAY WEDNESDAY AND FRIDAY THREE TIMES DAILY (repeat programs) on one station.
MONDAY --THURSDAY two times a day on the other station.....

Basically we produce one new program a week approximately one hour in length and switch programs each week at both stations.

Advice to would-be Programmers:

1. Make sure you have sufficient equipment before doing anything;
2. Organize an advisory board; and
3. Work with broad-based community non-profit groups as much as possible.

GOOD LUCK!

Robert Hollis
Director
Project Video

Project Video

INTERFACE.....INTERFACE.....INTERFACE

Community television for Jackson. Sponsored by the Jackson County Intermediate School District, under a special C.E.T.A. grant. Interviewer, **CONNIE MILLER** dialogues with a variety of interesting people...INTERFACE: a visual alternative to the boring reruns on commercial television.

★ WHERE IS JACKSON COUNTY GOING IN THE NEXT TWENTY YEARS?

No, Jackson County is not going to the dogs. **CHUCK MANCHERIAN**, Executive Director of the Regional Planning Commission talks about the dynamics of growth and the challenges of county planning.

★ CHILD-BIRTH PREPARATION SERVICE

MARY MATTHEWS, Vice-President and Instructor discusses preparing for parenting. C.P.S. is dedicated to the best emotional, mental and physical preparation for care during and after child-birth.

★ INSIDE THE COMMUNITY ACTION AGENCY

Words like Family Development Program by themselves will not move anyone to cheer. But this on-location interview with Director **SALLY SCHWYN** shows the creativity, dedication and scope of this dynamic agency here in Jackson.

★ J.P.S. WILSON BASIC SCHOOL

MARVIN GOAD, Principal of Wilson School and **HOLLY HARVEY**, parent representative, dialogue about this pilot program which is a very structured classroom situation whereby the student is given daily homework, strict discipline and grades every four weeks.

★ ROBERT THE RUMMAGER

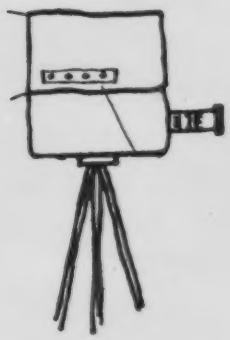
Look for him to explore the intricacies of garage sales. This cheapskate of Jackson tells us how he hopes to make millions through the science of rummaging.

SUMMIT-LEONI CABLE TELEVISION
Channel 10
11:00 am, 3:00 pm & 8:00 pm
Monday, Wednesday & Friday
June 19th, 21st & 23rd

CONTINENTAL CABLEVISION
Channel 8
1:30 pm & 8:00 pm
Monday & Thursday
June 26th & 29th

The State and The Arts

The Cable Arts Foundation and the Minnesota Cable Communication Association formed a partnership dedicated to access and the arts. The result was a cable/library project which could serve as a model for other statewide cable "networks."



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MINNESOTA CABLE COMMUNICATION ASSOCIATION

7850 METRO PARKWAY / SUITE 207 / METRO OFFICE PARK / MINNEAPOLIS, MN 55420

CASE STUDY #5:

The State and The Arts:

Minnesota Cable Arts Project

The Minnesota Cable Arts Project was designed to provide programming produced for a distinct community-of-interest (arts) audience; to determine subscriber response to the series; to experiment with methods of bicycling videotapes among several cable systems, and with methods of promotion for a program series; and to encourage the production of local arts programming.

In the spring of 1975, the Minnesota Cable Communications Board (MCCB) was contacted by the Cable Arts Foundation, Inc., a nonprofit corporation from New York City. Cable Arts was seeking cable systems within the United States on which to display a series of ten one-hour programs on the arts, designed specifically for persons with an interest in art. In June, 1975, a meeting of cable operators, librarians, and representatives of the Office of Public Libraries and Interlibrary Cooperation, the University-Community Video Center of the University of Minnesota, and the Minnesota Cable Communications Board was held to discuss the possibility of using the arts series in Minnesota's cabled communities. At this meeting, the Minnesota Cable Arts Task Force was formed, with the responsibility of project coordination resting with the staff of the Minnesota Cable Communications Board.

As part of the planning for the Project, a cooperative effort was made between the Minnesota Cable Communications Association and the MCCB in order to determine the interest of cable operators in cablecasting the series. Additionally, libraries in communities with cable systems were asked by OPLIC for an indication of interest in library sponsorship of the series. As a result of these inquiries, cable operators from 26 communities stated an interest in cablecasting the series of programs; librarians from 19 communities indicated an interest.

In order to meet this demand for the program series, it was determined that four copies of the program series were needed (one copy in a half-inch video tape format, three copies in a 3/4" videocassette format). Funds for videotapes, videocassettes, and for dubbing the series from the two-inch videotape format master tapes from Cable Arts were sought, but no funds were found. As an alternative, the Office of Public Libraries and Interlibrary Cooperation put forth $350 entitling the Task Force to one copy of the program series in a 3/4" videocassette format (this was the standard arrangement that Cable Arts offered to individual cable operators). Because the ten programs of the

series did not need to be played in any order, it was determined that by biking the tapes from one system to another, ten systems could make use of the one copy of the series. Of the 26 communities in which an interest had been indicated by the cable operators, ten were selected based on the interest expressed by local librarians in sponsorship of the series, access to equipment for transmitting programming produced on a 3/4" videocassette format, and the ability of the cable system to mix a live signal with the program (this was necessary in order to credit the local library at the conclusion of each program). The ten communities selected were: Duluth, Hibbing, Marshall, Rochester, Tracy, Red Wing, Waseca, Willmar, Winona, and Fairmont. (Fridley later replaced Red Wing). A schedule for biking the videocassettes among the communities was drawn, enabling two groups of five systems to cablecast the series simultaneously.

Upon request of the Cable Arts Foundation, Inc., a contract was drawn among the Office of Public Libraries and Interlibrary Cooperation, the MCCB and Cable Arts Foundation, Inc. Legal counsel for the MCCB then advised that individual contracts be drawn between the MCCB and the then participating systems. A$5.00 fee for use of the series was requested of the operating systems by the MCCB as "consideration" in the contract.

Materials for use in promoting the series were given to each participating community, including news releases for local radio stations and newspapers on the series in general and on each individual program, suggested copy for a radio spot announcement, publicity photographs, a suggested copy for direct mail letters to art teachers, members of art and library groups, individual program synopses, and a 15-minute video sampler of programs. In some cases, promotion of the series was done by cable operators; in other cases, librarians handled the publicity. The program series was cablecast in Duluth, Hibbing, Waseca, Fairmont, and Marshall between February and May of 1976.

When the Task Force originally met with the representative of Cable Arts Foundation, Inc., it was explained that Cable Arts would seek to obtain feedback from subscribers about the series, through a survey in selected communities in the United States. When this plan was dropped by Cable Arts due to a lack of funds, the Task Force supplied librarians, cable operators, and art groups with copies of a questionnaire designed to solicit viewer reaction to the series.

The series was cablecast in Willmar, Winona, Fridley, Tracy and Rochester between September and November, 1976. Prior to this "second run" of the series, each of the communities had been visited by a member of staff of the MCCB in an attempt to coordinate the participation of local arts groups, librarians and cable operators in the cablecast of the series. Discussions were held in each community regarding the production of local arts programming to be cablecast in conjunction with the series.

Discussions were held in each community regarding the production of local arts programming to be cablecast in conjunction with the series. In Winona, the library received a grant from the Minnesota State Arts Board for the production of ten local arts programs. In Willmar, the local arts groups in conjunction with staff of the Willmar Area Vocational Technical Institute, School District, and State Hospital produced two programs on local arts events.

An attempt to secure feedback on the series from cable subscribers, local art group members and library patrons was made in all five communities. Additionally, in Willmar and Rochester, the MCCB, with the cooperation of the cable operators, mailed 1300 questionnaires to a sample of subscribers selected at random, and solicited feedback from local arts groups through their local representatives.

Efforts in promotion of the series were extensive and varied. All communities made use of the releases for newspapers provided in the Minnesota Cable Communications Board's promotional packet. Some local newspapers printed feature articles in addition to the weekly program descriptions. Radio stations carried information on the individual programs. A local talk show on community events in Willmar was devoted to the series. All communities made use of a fifteen minute videotape sampler of programs provided by the Cable Arts Foundation, Inc., by cablecasting the program on the local channel prior to the commencement of the series. Some communities added a local follow-up program to the sampler featuring local librarians and arts enthusiasts. Several communities made fliers, brochures, and bookmarks with the program schedule for the series available to the public. Libraries featured displays of books and posters calling attention to the series. Letters were sent to art teachers, school faculty members, and members of local arts groups. In Waseca and Hibbing, newspaper space was purchased to advertise the series, courtesy of the cable operators. In Fairmont, fliers with program details were stuffed in all utility bills sent to residents. Posters were placed in city businesses. In Fridley, a special promotional announcement was produced and cablecast on the local access channel several times. In Rochester, representatives of the cable company and the library attended a meeting of the arts council to discuss the series; as a result, the council placed the schedule of programs in a quarterly arts calendar published in the newspaper.

In terms of the number of people watching, the surveys from Rochester and Willmar indicate that only six per cent of the cable subscribers in those communities watched programs of the series. Surveys completed by arts groups, library patrons and cable subscribers combined in all communities show that 26% of those questionnaire respondents watched programs of the series.

The actual transport of the videocassettes and the transmission of the programs in the communities worked very well. All programs were played according to schedule, although there were two "close calls." Most cablecasters labelled the technical quality of the tapes "good," even after the tapes had been played back over 60

times each, and handled by at least 11 different persons. One videocassette was damaged and had to be replaced. Many of the tapes were returned to the Cable Arts Foundation, Inc., not only in good, but excellent condition.

Indications of "poor picture quality" as reasons for not watching programs of the series were given by 7% of those not watching in the Seven communities, by 3% of all Willmar respondents who did not watch, and by less than 1% of those not watching in Rochester.

Local Arts Community Involvement

Participation by local arts groups ranged from producing local arts programs complementing the Cable Arts series, to simply and more commonly notifying their members of the series' availability. In some communities, programs of the series were made a part of a school or community arts course. In other communities, the local arts groups chose not to participate in the Project.

As a direct result of making this series available to Minnesota communities for cablecast, 12 programs on local arts activities were produced in Winona and Willmar. This project also served the purpose of placing arts, library and cable production people in touch with one another. Both librarians and cable operators indicated a strong interest in continuing this type of series in the future.

Anita Benda
Minnesota Cable
Communications Board

WHAT IS CABLE?

For one thing, "cable" is a solution to the problem of poor television reception for many people. Since 1955 it has made reception possible where direct broadcast signals are either weak or simply not available, as in lower valleys and farther reaches of rural Minnesota.

Interested people in many communities have formed local companies or attracted outside investors to erect antenna systems which carry amplified broadcast signals to individual nomes via coaxial cable. Some 450 thousand Minnesotans in nearly 125 communities are able to receive television programs via cable. Subscribers to a cable service typically pay monthly fees of about six dollars.

More recently cable has moved into areas with good television broadcast coverage bringing new services to attract more subscribers. These new services can include 20-plus channel capacity, special interest programming, community news and information as well as two-way communications and digital information, education, emergency alerts, and more. In some communities, cable operators offer first-run movies and sporting events for an extra subscription fee on separate "pay-channels". Communications satellite systems relay a majority of the programming for the pay-channels to large numbers of cable systems across the country, simultaneously.

Cable communications is also known as CATV, Community Antenna TV, Cable Television, or just plain Cable.

> ". . . There is therefore, a need for a state agency to develop a state cable communications policy; to promote the rapid development of the cable communications industry responsive to community and public interest . . ."
> Cable Communications Act
> Minnesota Statutes, Chapter 238

MINNESOTA CABLE COMMUNICATIONS BOARD

The Minnesota Cable Communications Board represents the peoples' interest in cable. Seven Minnesota citizens, appointed by the Governor, meet monthly, as well as specially, to guide the activities of a professional staff. As required by the Minnesota Cable Communications Act, the State Attorney General appoints legal counsel to advise the Board.

- The Cable Board, through its staff, actively helps local government officials and citizen advisory committees with franchising processes and program development.
- The staff provides support to the Board in the formation and maintenance of a statewide development plan, required by the Legislature, by defining opportunities and problems in on-going cable development. The Board then analyzes alternative policies, programs, and activities for dealing with them.
- The Cable Board office is a resource center for Minnesotans and others interested in the cable industry. The staff holds video workshops, and has developed legal guidelines, nationally recognized, for producers in the area of copyright and liability for defamation and invasion of privacy.
- The Board assists local, regional and state organizations in stimulating use of cable channels. The Board has conducted field research and demonstration projects to encourage development of statewide and regional cable networks to serve "communities of interest".

The State Legislature established the Board in 1973. Under the State Cable Communications Act the Board is authorized to certify franchises awarded by local governments to operators of cable systems. Municipalities granting franchises must follow certain required procedures. All franchises granted must contain the required minimum standards established by the Board. Such requirements include the appointment of a citizen advisory body by the municipalities as well as the reservation of at least one channel for access on each operational system.

The Board also represents the citizens of the State before the Federal Communications Commission and other federal agencies involved with cable.

ACCESS, A PEOPLE'S COMMUNICATION TOOL

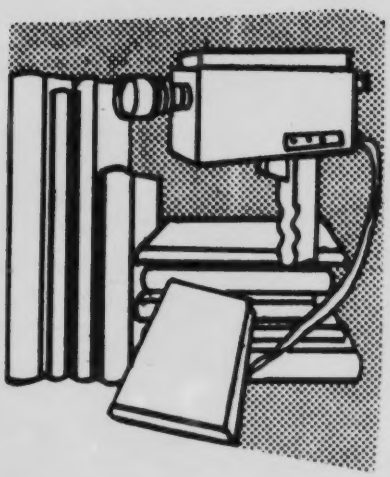
With abundant channels, cable presents an opportunity for TV viewers to become TV producers. It is possible in many cable systems to gain access to production facilities and produce programming for cablecasting in four general areas of concern:

- Public access is made available on a first come-first served basis. Local issues can be aired in depth, or special interest groups can communicate with each other or the general public. Video artists may exhibit their productions over cable.
- Local officials may use an access channel to cablecast their meetings or announce public services.

citizen & the cable

A Title I-Commission for Higher Education demonstration project gave regional schools access to cable television and provided middle school pupils a vehicle to show the community what was on their minds.

Classroom to Newsroom



CASE STUDY #6:

Classroom To Newsroom

"The Citizen and The Cable," South Bend, Indiana

After a year of demonstration of Cable Access in the South Bend community sponsored by Title I and the Indiana Commission for Higher Education, "The Citizen and The Cable" Project was in a strange dilemma: it had been too successful! In other words, although public officials were still wary of Cable TV as a vehicle of community information and service, a large number of non-profit agencies and service groups wanted the assistance of Indiana University at South Bend to get on the air. Narrowcasting, it seemed, was better than "no-casting" to groups such as the Girl Scouts, YWCA, the commission for the status of women, church auxiliaries, and the Mental Health Association. The Commission for Higher Education luckily was persuaded to extend the original grant in order to help "The Citizen and The Cable" keep its early promises.

During the next year, the project staff devoted its efforts to satisfying the requests for access and assistance from non-profit groups. The Division of Continuing Education of Indiana University at South Bend provided modest TV equipment - a portapak and a single studio color camera - for on-campus production. The university soon added editing equipment and more studio cameras and offered a credit-free production course, "Videotaping for Fun and Profit." That course launched a few local TV productions; one of the alumni currently hosts an arts and humanities program, "Images," on the local Educational-TV station.

Probably the most interesting access project sponsored by this demonstration project involved a group of young people from the area as access producers, actors, scriptwriters, camera persons and directors. "Newsroom 3" is a case study of what access can be in a community: a vehicle of public education and personal expression with potentially-significant long-range benefits.

The concept was simple. "Newsroom 3" was to be a news show produced by middle-school pupils, supervised by their faculty advisors. If imitation is the sincerest form of flattery, this show was designed to "flatter" an earlier series conducted with 6th graders in Walnut Creek, California. That program was produced by a dedicated adult staff; "Newsroom 3," in contrast, was designed to maximize individual and local perspectives. Each program represented a school's statement about itself - and dramatized the problems and activities of greatest interest to its student body.

Our first step was "encouraging" the cable personnel to allow 8-10 groups of school children to tape the shows in the makeshift cable newsroom studio in the spring of 1978. After a look at the

California tape, they were not only amenable but enthusiastic; the operator volunteered many hours of staff participation for the duration of the project.

The next step was even easier: convincing the schools to participate. The Cable-TV Task Force included representatives from the South Bend Community School Corporation, and soon letters were in the mail to potential middle school faculty advisors and production coordinators. When the group of volunteers assembled at the Indiana University at South Bend campus, they received an orientation, a look at the California tape, and a production kit (included in this guide).* At that point, they became producers. The coordinators selected a student group (much like the recruitment effort for a school play). That group, in turn, discussed possible directions and produced a script. Newsroom 3 was on its way, ready with five schools (15 shows) by late spring.

The staff was constantly available to the schools for practical and moral support. Once the scripts were ready, studio times were scheduled and the student groups arrived, ready to produce and tape the programs. Staff of IUSB and Indiana Cablevision assisted in the control room. The Project personnel arranged for publicity (Cable programs, because they aren't regular shows, have a special need for widespread publicity). The cable program director scheduled the tapes; an extra copy was provided to each school for use with PTA groups and students interested in mass communications.

Thus, "The Citizen and The Cable" provided the access and some general guidelines - the school groups did the rest. The virtue of such a system was immediately evident in the shows themselves. The student producers had included "news" of genuine interest to 7th, 8th, and 9th graders. They had also focused on areas of real controversy in the schools, and presented different points of view with refreshing candor. The sample script enclosed only hints at the strong enthusiasm of the participants. These programs did not focus on the cute or precocious; rather, they presented a mirror for both schools and community.

Our program objectives for the Cable Newsroom were relatively simple. We hoped to provide an introduction to a viable career for many of the participants; we hoped to "teach" the group about the role of the media in public life. We hoped to de-mystify the medium which plays so important a role in the lives of these students. Evaluations and the tapes themselves told us we had achieved these outcomes. We had also learned from the students that TV access offers a constructive and creative vehicle of expression for the adolescent - virtually ignored on TV except for a few stereotypic presentations.

Advice to would-be Programmers:

The program series relied heavily on contributed time, equipment, and talent. However, it could well become a commercial venture

*See appendix for complete "Newsroom 3" coordinator packet.

for a group interested in obtaining local sponsorship for a sustained program effort. Whatever its design, we offer the same advice: utilize as much local talent as possible! As tempting as production control may seem, local access projects depend on a trained cadre of TV-wise citizens, representing all age groups and community organizations. In many ways, this school room project was "news" to "The Citizen and The Cable."

A good way to call attention to access programming is to set aside a block of time each year to spotlight the best locally-produced tapes. This also provides special incentive to local producers, giving their programs a second showing for a new audience. It might be handled as a contest with prizes; it ought to be well-publicized. "The Citizen and The Cable" scheduled an access week in 1978. As expected, the group of "newsroom" programs received the greatest community response.

Lee Turza
Eileen Bender
"The Citizen and The Cable"
Indiana University at
South Bend

CITIZEN AND CABLE "ACCESS WEEK" SCHEDULES
1978 Demonstration Project

Monday, October 23

5:00 PM "Especially For You" - South Bend Commission on the Status of Women sponsors this weekly series on topics of special interest to women. Volunteers from four local women's groups run cameras, arrange for guests - do everything necessary to completely produce this television program.

5:15 PM "MPL Video" - a special broadcast from the Mishawaka Public Library explaining how Mishawaka Library patrons can use the videotape equipment of the Library to produce their own programming for the Community Television Channel.

5:30 PM "This Is Cable Access" - "The Citizen and the Cable Project" from Indiana University at South Bend explains the use and potential of the Community Channel in this special hour-long broadcast.

6:30 PM "CABLE NEWSROOM 3 - Greene School" One in a series of "news" programs completely scripted and and hosted by middle school students of the South Bend Community Schools. Programs highlight each school's spring activities and the students' interests.

Tuesday, October 24

5:00 PM "CABLE NEWSROOM 3 - Dickinson School"(see above description)

5:30 PM "Today's Education" The first in a series of four programs examining problems in modern education. These programs were conceived by Ms. Diana Crump, former media specialist with Goshen Community Schools and Rob Ramseyer, a student at Elkhart Area Career Center TV Production Class. The actual production was completed by high school students at the Career Center. The topic for this discussion is "Back to the Basics/ Competency Testing" with guests Eric Kimmel of IUSB Division of Education and Dr. Philip Lambert, Principal, Penn-Harris-Madison School.

Wednesday, October 25

5:00 PM "CABLE NEWSROOM 3 - Brown School"

5:30 PM "The Founding Mothers" A special program co-sponsored by The South Bend Status of Women Commission and THE CITIZEN AND THE CABLE. This program

features the Readers' Theatre of Indiana State University presenting the role of women during the formative years of our nation's history.

Thursday, October 26

5:00 PM "CABLE NEWSROOM 3 - Jackson School" (see above description)

5:30 PM "From Betsy Ross to Woman Boss" a look at the history of the women's movement in America as presented by The Readers' Theatre of ISU.

Friday, October 27

5:00 PM "CABLE NEWSROOM 3 - Navarre School (see above description)

Friday, October 27

5:30 PM "Voluntary Action Center" - this program written hosted by the staff and volunteers from the Voluntary Action Center explains the services available through their office and offers such hints to viewers as how to find the proper local social service in time of need.

5:45 PM "Nikki the Cougar visits the Plymouth Public Library" - a pilot project from the only public library in our area now equipped to receive the Community Channel of Cable TV in the library.

Saturday, October 28

2:30 PM "Especially For You" - Status of Women Commission (see above description)

2:45 PM "Clay United Methodist Church Presents: Community Church Concerns" An interdenominational program looking at topics of local religious life. This series of programs is totally produced by members of the Clay United Methodist Congregation.

3:00 PM "Math and Myths" Dr. William Frascella, Chairman of IUSB's Department of Mathematics hosts a discussion with Dr. Sheila Tobias, nationally known resource on why math frightens people.

3:30 PM "EMT Service of Goshen" This special focuses on the Emergency Medical Training project of the Goshen Fire Department. Production of this program from idea to final editing has been the product of high school students in last year's Media Course at Goshen High School.

4:00 PM "To Your Health" An example of diversity of programming available from Indiana University at South Bend. This broadcast from one of the special projects of the School of Public and Environmental Affairs.

Date Submitted_____

45

"THE CITIZEN AND THE CABLE"

Program Proposal for Cablecasting

NAME: _____ PHONE: ( ) _____

ADDRESS: _____

_____

PLEASE ANSWER AS MANY QUESTIONS AS POSSIBLE. WE NEED YOUR RESPONSES IN ORDER TO COORDINATE PROGRAMMING IN THE IUSB "STUDIO" FACILITIES.

1. Please give a clear description of what you want to do. If necessary, include an extra page.

_____

_____

_____

_____

_____

2. Will you be working with an organization? _____

   Name of Organization _____

   Name of contact person _____

   Address and phone no. _____

   Your relationship to the group _____

3. Name of program _____

4. Who will be recorded? (name participants) _____

_____

5. Anticipated length of program _____

6. When will working script be submitted? (If already prepared, please include copy with your proposal) _____

7. What visual material will you bring in for this production? (slides, charts, films, maps, photographs, etc.) _____

_____

8. What resources does your group have to assist in program production? (technical expertise, experience, videotape, camera equipment, materials prepared by national or regional associations, etc.) _____

_____

_____

_____

_____

AVAILABLE

THE FUTURE OF ACCESS: IS THERE LIFE AFTER MIDWEST VIDEO?

Robert Pepper

In the aftermath of the Supreme Court's decision in Midwest Video, many access/community video users are worried about the future of public access. In many localities it was not just the rules of the game that changed, but the very nature of the game itself. The Court stated that, based upon the Communications Act of 1934, the FCC did not have the authority to treat cable television like a common carrier and require uncompensated nondiscriminatory use of their facilities by members of the public. The Court did not rule on Midwest Video's contention that such rules also violated the company's First Amendment rights of free speech and free press, although the Court did comment that such an argument was "not frivolous." As it now stands, therefore, Congress, if it so wished, could amend the Communications Act to require access. Likewise, state and/or local regulatory authorities can require access and many already do so. However, because the Supreme Court said that the First Amendment argument was not frivolous, we can probably expect a challenge of state or local access requirements on constitutional grounds. It is not clear how the courts will decide such a case, but as the pressure by cable companies increases to use channels dedicated to access for more commercial activities, a court challenge will become inevitable. If mandated access loses such a test, all access will face the same threat of extinction now confronting access users who don't have a local mandate and protection. The question, therefore, is, what can we do? How can we survive without mandated access?

In order to assess the impact of the Court's decision and to put it into perspective, we must remember that the Court only vacated the FCC's requirement for a free channel for program distribution and free production for a simple live five minute presentation. It did not eliminate or outlaw access or community video groups or the ability of these groups to work with local cable companies on a negotiated basis to produce and distribute local programming. However, since most public access activities have developed beyond short live presentations, the Court's decision made life for access/community video users much more difficult by eliminating the automatic low-cost means of program distribution that the FCC had required. The answer to Midwest Video therefore lies in directly counter-attacking the decision by achieving mandated access through legislation and indirectly, by seeking alternative means for program distribution. The related issues of cable system support for access through funding, equipment, personnel, and training appear to be less directly threatened by Midwest Video because these activities were never required by the FCC, but rather, were the result of local negotiations with the cable company. Such negotiations can, and should, continue, and may, in fact, expand to include the means of distributing the programming produced.

Seeking A New Mandate

Attempts to get Congress to mandate access do not look too hopeful. Although there are bills in both the Senate and the House of Representatives that propose to amend the Communications Act of 1934, they deal with other issues and there seems to be little sentiment to include provisions requiring access. Indeed, as of this writing (July 1979), Congressman Lionel Van Deerlin (Dem. Calif.) has withdrawn his omnibus rewrite of the Communications Act because of lack of support for such sweeping legislation among members of the House Subcommittee on Communications. Instead, Van Deerlin has said that he will introduce amendments to the existing Act only in the areas of common carrier regulation, which will include cable television. Far from requiring free access, there are indications that the new legislation will only allow local franchising authorities the option to require "compensatory access"--that is, they may require a local access channel, but it would be available for a fee rather than for free. The final outcome, is of course, unknown, except that it is almost certain that access/community video users will not find relief from Midwest Video in Congressional action.

A more promising approach to achieving mandated access is at the state or local level. Many local franchises now require access channels along the lines of the former FCC rules. Unless these requirements are preempted by Congress or ruled unconstitutional in a court test--and it is by no means certain that such a challenge would be successful--access/community video producers will retain low-cost distribution in these communities. In communities where cable franchises do not require access channels, access/community video people can press for such a requirement when the existing franchise is up for renewal, or even before, if the terms of the franchise are re-negotiated for other reasons. In addition, it should go without saying that when a new franchise is being awarded, access users should press the franchising authority to include mandated access. In those states in which the state regulates cable television in some way, there is the additional opportunity for the state to require access channels on a statewide basis, thus helping those franchising authorities which did not include the requirement in their local cable franchises.

Alternatives

Since many communities which can no longer rely upon the FCC's access rules have no local or state access requirements to fall back on, many access/community video users are seeking alternatives to free mandated access. The first and most obvious alternative is to negotiate directly with the local cable company to continue providing the access channel required by the FCC. This may entail payment for time on the channel if there are other potential uses for it. Or, it may involve using time on the company's local origination channel on a part-time basis, a situation that already exists on many cable systems built before March 31, 1972. In fact, in many communities, it is already difficult to distinguish public access programming from local origination because of the sharing of channels and the evolution of public access into community video.

Finally, there are alternatives that do not include the cable system for program distribution. With the advent of new non-broadcast consumer video distribution technologies such as video cassettes and video discs, it is now possible for access/community video producers to distribute their programming in a recorded form to be played back by the viewer at any time. While there are limitations with the video disc technology because it requires mass production of copies in order to be economical, video cassette distribution is a more viable alternative. Instead of cablecasting a program on an access channel, copies of the program can be made available on video cassettes for viewing in access centers, community centers, or individually through a lending library. While obviously not as desirable as simultaneous distribution via cable, and potentially limited to only those who can afford cassette machines, cassette distribution will become an increasingly important form of program distribution, especially for the experienced "professional" community video producer who is producing programming of a relatively broad appeal.

In a sense, these "professional" access producers will be hurt least by the lack of mandated access; they will have the least difficulty in finding alternative means of distribution. In a way, these opportunities reflect a "farm club" dilemma for public access, with the best access programming abandoning access channels for more profitable pastures. Such is the case of a very successful access program in Madison, Wisconsin that moved first to the cable system's local origination channel and is now seen on the local NBC affiliate. While one of the functions of access is to provide the opportunity for the novice and for experimentation, it is also one of access' problems that as soon as a program attracts a large following, more commercial forms of distribution will seek it for their use.

Planning for Survival

It is the occasional user or the "soapbox" user of public access who stands to lose the most from the loss of mandated access. They have the weakest bargaining power and the least opportunity to negotiate for alternative distribution or for production support. The best chance for these users to protect their activities is for them to align themselves with the "professionals" who have a better negotiating postion. Likewise, it is to the advantage of all access users to enlist the support of the local franchising authority and community leaders.

The survival and future strength of public access and community video depends, therefore, upon three factors: first, the ability to get local franchising authorities to mandate access; secondly, for access users to seek and develop alternative means of program distribution; and, thirdly, for local communities to develop an ongoing program to organize community groups, individuals, and the local cable company to support public access and community video activities. This last factor is perhaps the most important in that an active public access/community video movement involving all segments of the community and providing an opportunity for

people to communicate via video and the cable will establish a solid constituency that would be very difficult to ignore, no matter what the courts say about mandated access.

Similarly, the best defense of access channels is for existing channels to be used to their potential. If access channels are filled to capacity with interesting programming, they will develop a viewership--a constituency--and become a valuable asset to the cable operator. Conversely, a mostly empty or underused channel will fall victim to a company's quest for more profitable programming. This is not to say, however, that access programming should seek large audiences which would contradict the intent of public access. Cable offers the opportunity to program for small audiences and public access/community video is one way to program for those special small audiences. To try to attract mass audiences would ignore one of the advantages of cable over broadcast television and defeat one of the primary purposes of public access/community video.

Although seeking large audiences would be counter-productive, building a constituency is not. Communities need to create consortia of access users and potential users. These consortia need to be broad based or representative of all segments of the community. They need to work together to develop a plan for public access in their community which will allow all persons and groups in the community to communicate their points of view. When a community develops such an approach to access and it succeeds, then segments within the community will be able to talk with and learn from one another. This broad based constituency will also provide one of the best protections against losing the access opportunity.

When a community has developed just such a broad base of support for public access, it can then answer the question of "Is There Life After Midwest Video?" with a confident "Yes!"

appendix

TV PRODUCTION WORKSHOPS

FREE!

No previous TV experience necessary!

★ You'll learn these skills:

- CAMERA OPERATION
- TV STUDIO LIGHTING
- PUTTING A PRODUCTION TOGETHER
- OPERATING AN AUDIO MIXER
- USE OF FILM PROJECTORS
- MUCH, MUCH, MORE

WORKSHOPS ARE OPEN TO ANYONE (16 YEARS AND OVER) WHO WOULD LIKE TO HELP PRODUCE PROGRAMS ON EAST LANSING'S CABLE TV PUBLIC ACCESS STATION, CHANNEL 11, WELM-TV. WORKSHOPS MEET TWO HOURS PER WEEK FOR SIX WEEKS.

FOR MORE INFORMATION, CONTACT:

TELEPHONE 351-0214

Jerry Younglove or
Randy VanDalsen
Public Access Coordinators
WELM-TV
National Cable Company
1070 Trowbridge Road
East Lansing

TV PRODUCTION WORKSHOP OUTLINE

1ST WEEK: (All lecture and demonstration - no hands-on yet)

A. Tour of studio, control room, film/slide room and Channel 11 master control room.
B. Stress importance of keeping studio in order (clean up after yourself, strike your set, etc.).
C. Studio Equipment:
    1. Point out lighting grid with key and fill lights; explain difference. Lighting control panel.
    2. Studio hods -- their purpose (holding graphics).
    3. Studio monitor.
    4. Identify cyclorama and show other background possibilities.
    5. Audio equipment:
        a. Show each kind of microphone we use.
        b. Mic cables and how how to wind them.
        c. How to plug/unplug mic cables from connector box.
        d. Point out mic stands and boom.
    6. Cameras:
        a. Point out all parts and functions.
        b. Demonstrate camera movements (e.g., tilt, dolly, pany, etc.)
        c. How to use intercom.
    7. Set materials and props -- show where they're kept.
D. Studio Crew Positions:
    1. Camera operators.
    2. Floor director.
        a. What he's there for.
        b. Demonstrate the verbal and non-verbal cues to talent.
    E. Wrap-up -- distribute the 10 page handout.

QUESTIONS ARE ENCOURAGED THROUGHOUT. ALSO INJECT PLENTY OF PROPAGANDA FOR PUBLIC ACCESS VS. COMMERCIAL TV.

2ND WEEK: (Lecture, demonstration, hands-on)

A. Simple set construction. (Two chairs on riser covered by carpet, bare background).
B. Complex set construction (Living room set with carpeting, chairs, table, plants, fireplace-bookshelf in background.
C. Lighting demonstration:
    1. How key and fill lights can be adjusted, moved, aimed.
    2. Demonstrate triangular lighting (key, fill, back).
D. Camera composition:
    1. Explain importance of 3 x 4 aspect ratio for TV.
    2. Positioning cameras to create illusion of depth.
    3. Demonstrate 1-, 2-, 3-shots, over/shoulder shots, etc.
    4. Demonstrate head and nose room in framing.
    5. Show examples of poorly-framed shots and what a director would say to correct them.

E. Control Room Equipment:
   1. Audio facilities:
      a. Audio control board:
         I. Demonstrate toggle switches and potentiometers.
         II. Explain function of the V-U meter.
      b. Demonstrate other audio components:
         I. Turntable
         II. Reel-to-reel tape player
         III. Cart machine
         IV. Audio cassette
         V. VTR's
   2. Video facilities:
      a. Demonstrate how the switcher/SEG is used (what a T.D. would do on the director's cue).
      b. Demonstrate cutting and special effects (fade and wipe).
      c. Point out function of all control room monitors.

F. If time remains, split group up into crew positions, a host and a guest for improvised interview. Do a simple 5-minute show with the instructor directing. Those not in the production watch in the control room. Give feedback to all in production afterward.

G. Wrap-up -- distribute lighting/script format handout.

3RD WEEK: (Demonstrations and hands-on)

A. Demo of film/slide chain:
   1. Show how slides are loaded in carousel.
   2. Show how to thread the film projector.
   3. Show how to use film/slide remote controls in control room.

B. Studio Productions:
   1. Remainder of session spent doing 5-minute productions, rotating participants as crew members and observers. Instructor does the directing. (Program begins on title slide with music, dissolve to studio for interview, at end dissolve back to title slide and music and fade to black)
   2. Instructor gives feedback as needed after each production (watch them on VTR-replay)

4TH WEEK: (Demonstrations and hands-on)

A. Character generator demonstration.

B. Use of the SEG "key" effect, especially for character generated-info.

C. Studio productions:
   1. Format same as 3rd week but also have an announcer introduce and close the show with music under and use the character generator to identify the host and guest.
   2. Instructor feedback -- VTR replay.

5TH WEEK: (All hands-on) 6TH WEEK, TOO

A. Studio productions:
   1. Continue having participants rotate through all crew positions.
   2. Program format is close version of the "Two Guests" script in 2nd handout.
   3. Productions run about 10 minutes.
   4. Instructor directs unless a participant would like to give it a try.
   5. Instructor feedback -- VTR replay of productions.

PRODUCTION CREW POSITIONS

Television production is team work. The major task of television production is working with people, the ones in front of the camera (talent) and those behind (production staff). The following is a list of basic crew positions.

Producer: In charge of individual production. Responsible for coordinating technical and nontechnical production elements. Often serves as writer and sometimes as director.

Director: In charge of directing talent and technical facilities. Is responsible for transforming a script into video and audio images.

Talent: Performers and actors who appear on television.

Writer: Writes television scripts.

Announcer: Performer who does not appear on camera.

T.D.: Technical director; usually acts as crew chief and does the video switching.

Camera Operator: Operates the cameras and often takes care of the lighting.

Floor Director: In charge of all studio activities. Directs talent in studio and relays all director's cues to all studio personnel.

Graphic Artist: Prepares studio cards, slides and other materials needed for visual presentation.

C.G. and Film: Prepares and operates character generator and film chain.

Audio Engineer: In charge of all audio operation. Works the audio control board during the production.

VIDEO TAPING FOR FUN AND PROFIT

INDIANA UNIVERSITY AT SOUTH BEND
DIVISION OF CONTINUING EDUCATION

Project I - Editing

For this project the student will work with a partner. Together they will perform three different types of edits and assemble both "live" and pre-recorded material.

1. The student will be supplied with the following equipment:

2 VTR's	1 mic
1 camera	1 pre-recorded tape
2 monitors	cords

   The student will supply his or her own tape.

2. Using this equipment, the student team will assemble a video tape. They will:

   a. Set-up camera, VTR, monitor, etc.
   b. Begin to edit by recording at least 10 sec. of video black.
   c. Each student will then perform a rolling edit of the other student introducing themself.
   d. The first segment of pre-recorded tape will be added by the stop watch method.
   e. The second pre-recorded segment will then be assembled to the end of the first by the mark and measure method.

Project II - Finished Tape

The student will produce a finished tape which:

1. Is titled and signatured
2. Not less than 5 minutes long
3. Has at least 3 edits
4. A graph display
5. Audio of sufficient volume and good quality

Subjet matter is open, but make it visual.

5 lecture	10 contact hours
lab (W or S)	6 contact hours
	16 total

Course Description

This course intensively covers single camera video taping set-up, audio recording, basic lighting, editing and production planning.

Terminal Behavioral Objectives

Display an understanding of the video taping process by successfully completing the editing project and the finish tape project.

Course Session Outline

Jan. 26 (W) Lecture. Video tape set-up and operation. Nomenclature. Theory.

Feb. 2 (W) Lecture. Audio Recording-microphone and other. Lighting - controlled, pick-up.

Feb. 9 (W) Lecture. Editing - theory, types and methods.

Feb. 12 (S) Lab. Editing Project, q.v.

Feb. 16 (W) Lecture. Production planning - graphics, sequencing and storyboarding.

Finish tape Project
5 hours of lab time to be reserved on individual basis.
Available on following dates:

Wednesday		Saturday	
Feb. 23	6:00/8:00 PM	Feb. 19	8:00/12:00 noon
		Feb. 26	8:00/12:00 noon
Mar. 2	6:00/8:00 PM	Mar. 5	8:00/12:00 noon
Mar. 9	6:00/8:00 PM	Mar. 12	8:00/12:00 noon
Mar. 16	6:00/8:00 PM	Mar. 19	8:00/12:00 noon
Mar. 23	6:00/8:00 PM	Mar. 26	8:00/12:00 noon

Mar. 30 (W) Lecture, discussion. Critique finish tapes.

Project Performance Objectives
See attached.

CREDIT
CEU units - 80% attendance. Certificate. Successful completion of projects.

Books, references:
Television Production: A Vocational Approach, available in IUSB bookstore

A DO-IT-YOURSELF MANUAL FROM "THE CITIZEN AND THE CABLE" PROJECT

CHECKLIST*

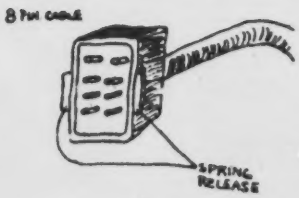
"Videotaping Made Easy"

Equipment needed for in-studio videotaping: (Model numbers AVC 3200, AV 3650 and AV3600)

- Camera
- Tripod
- Video Tape Recorder (VTR)
- Videotape
- Monitor
- Microphone
  - Omni-directional
  - or
  - Lavalier type

FOLLOW THESE STEPS TO MAKE YOUR TAPE

☐ THE MONITOR



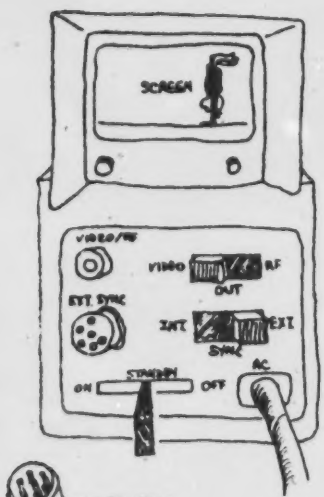
Front:

1. AC cord: plug it into wall socket
2. "On-Off" switch: turn it "on" then down to avoid feedback
3. "VTR-TV" switch: turn it to "VTR"

Back:

4. 8-Pin rectangular connecting cable: plug it inot 8-Pin receptacle, making sure the two separated pins are on the top. Press the spring release.

☐ TRIPOD



1. Set up: fasten each leg securely
2. "Tilt Handle": be sure it's tight when you're not working with the camera; operate by loosening in counter-clockwise direction.
3. "Elevation Control": lock it at proper height.
4. "Camera Plate": has a bolt that will thread into bottom of camera.

☐ CAMERA

1. Camera Base: bolt into "camera plate:
2. "View Finder": attach to camera by slipping flange into slot on top of camera; tighten pins.
3. Remove cap on back of lens. Screw lens onto front of camera

Back:

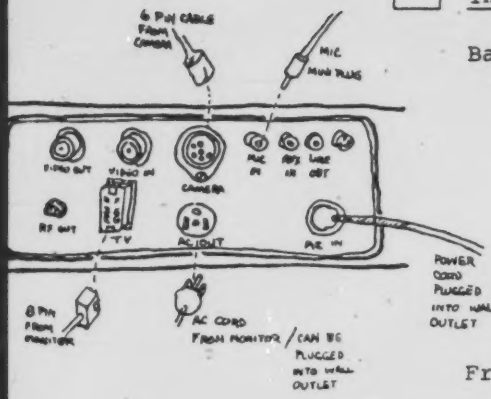
4. AC Cord: plug into wall or "AC-Out" in back of VTR
5. "On-Standby-Off" switch: put on "standby"
6. "RF-Video"switch: set it on "video"
7. "Internal-External" switch: set it on "external"
8. 6-Pin Cable: plug into 6-Pin receptacle

NOTE: The controls on the side of the view-finder adjust only the picture you get on the viewfinder -- not the picture you are taping. You can see the picture you are taping on the monitor.

*VIDEOTAPE IS ALSO AVAILABLE FOR CONSULTATION

"Videotaping Made Easy"
CHECKLIST

☐ THE VTR (VIDEOTAPE RECORDER)


6 PIN CABLE FROM CAMERA
MIC MINI PLUG
8 PIN FROM MONITOR
AC CORD FROM MONITOR / CAN BE PLUGGED INTO WALL OUTLET
POWER CORD PLUGGED INTO WALL OUTLET

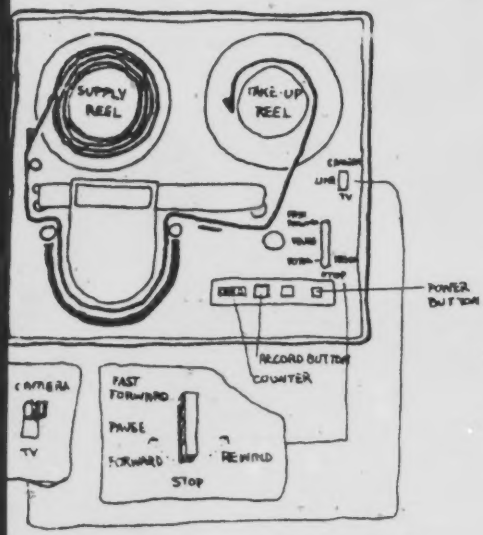
Back:

1. AC Cord: plug into wall
2. 8-Pin receptacle: it receives the 8-pin monitor cable
3. 6-Pin receptacle: receives the 6-pin camera cable.
4. "Mic In" Receptacle: receives the miniplug from microphone. "Omni-directional" mike is good for group activity; "lavalier" for a single speaker.

Front:

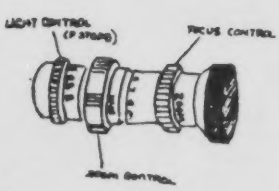
5. Input Selection Switch ("Camera"-"TV"-"Line"): switch to "camera"
6. Counter: set at "000"

☐ THE VIDEOTAPE



1. Supply Reel: take out of box and put on left hand side of VTR
2. Take Up Reel: put on right hand side of VTR
3. Tape: Carefully pull off length of tape in counter-clockwise direction
4. Threading: Consult diagram printed on lide of VTR and "Videotaping Made Easy" videocassette. Tape moves around outside of tension control--over erase head--inside first post/guide--around video head drum--inside second post/guide--between sound head and clamp--between capstan drive and pressure roller--to the take up reel.
5. Run tape around take up reel 2 or 3 times counter-clockwise
6. Turn on power
7. Turn "mode selector" on VTR to "forward" and run for 10 units on the counter.
8. Set counter back to "000"

☐ READY TO TAPE?



S.W.

1. Be sure sound is turned down on the monitor.
2. "On-Standby-Off" switch on camera: turn from "standby" to "on"
3. Set Lens: light, focus, and zoom. Make sure you have the picture you want
4. VTR Mode Selector: push "record" button while you turn the mode selector to "forward"

☐ READY TO PLAY BACK?

1. Stop VTR: turn Mode Selector to "stop"
2. Turn Mode Selector to "rewind" and rewind tape to "000". Stop.
3. Put camera on "standby"
4. Turn mode selector to "forward"
5. Turn volume up on monitor

VIDEO DO'S AND DON'T'S

1. Always tighten "tilt handle" when you're not working with the camera (or the weight of the camera will pull it over).
2. Always put the camera on "standby" when you aren't recording. (If you leave it "on" you could burn an image in the vidicon tube.)
3. Be sure all 3 of your AC cables are plugged into wall outlet!
4. Don't touch videotape more than necessary: it has an oxide coating and the oil on your hands can cause interference in picture.
5. You can't splice videotape; try to plan your tape production carefully ahead of time and "edit" in the camera as you shoot. Otherwise, in order to edit you must "dub" (copy another videotape).
6. As you change modes on the mode selector, be sure you stop in each mode ("rewind," "stop," "forward," "pause," "fast forward") or you risk breaking the tape.
7. Put a leader on your tape so you won't have to re-thread after you rewind.
8. Be sure to turn monitor volume down while you're taping to avoid feedback.

SOME FINAL HINTS:

1. Make a short "test" tape before you make your actual videotape. Take advantage of videotape's "instant replay" capability, and at the same time be sure your equipment is working and your sound and picture are good.
2. Remember: GOOD SOUND CAN COVER FOR A BAD PICTURE, BUT THE WORLD'S BEST PICTURE CAN'T MAKE UP FOR BAD SOUND. When you play back your "test" tape, pay attention to the audio as well as the video, and make whatever adjustments are necessary before taping. Dubbing sound is possible, but less desirable.

VAC video action! access center

A COMMUNITY ACCESS STUDIO MODEL

ANNOUNCING--POLICY CHANGE FOR RENTAL OF VAC FACILITIES

Free participation in VAC studio presentations may be arranged by calling 376-9931. Volunteer hosts will moderated the programs, which are scheduled in advance.

ADDITIONAL USE of VAC equipment and facilities is available. The low, PUBLIC ACCESS rate applies to groups and individuals who wish to produce programming especially for cablecasting on Channel 4. Programs produced remain the property of Video Action Center, but copies may be purchased by the producers.

All other rental is billed at the PRIVATE USE rate.

2-camera color studio, with film chain, audio tape, phonograph, special effects and time base corrector	PUBLIC ACCESS rate: $10 per hour, including staff for SEG PRIVATE USE rate: $50 per hour, including staff for SEG
Reel-to-reel color and B/W editing	PUBLIC ACCESS rate: $5 per hour PRIVATE USE rate: $25 per hour
B/W Portapak with ½-inch reel-to-reel videorecorder, camera and power pack	PUBLIC ACCESS rate: $10 per week-day or week-end PRIVATE USE rate: $25 per week-day or week-end

VAC STAFF SERVICES:

Color Portapack production (on location)	$50 per hour
Color cassette editing	$35 per hour
Dubbing (tape to tape, film to tape)	$10
Production assistance	$10 per hour
Individual workshops	$5

812-372-8784 box 146 columbus indiana 47201

video access center

PORTAPAK RENTAL REMAINS THE SAME

IF PERSONS ARE INTERESTED IN RENTING EXTRA EQUIPMENT FOR ON-LOCATION TAPING, PRICES ARE AS FOLLOWS:

$3.00/day or weekend	SONY MIC MIXER
$3.00/day or weekend	3HR. BATTERY
$3.00/day or weekend	30' CAMERA EXTENSION
$1.00/day or weekend	EACH ADDITIONAL MICROPHONE
$1.00/day or weekend	EACH ADDITIONAL MIC EXTENSION
$2.00/day or weekend	EXTENSION CORDS
$15.00/day or weekend	LIGHTS (at this time not available)

CASSETTE VIDEOTAPE PRICES ARE AS FOLLOWS:

20S (20 minute short videocassette)	$20.00/ea
30S (30 minute short videocassette)	$30.00/ea
30 (30 minute regular cassette)	$25.00/ea
40 (40 minute regular cassette)	$30.00/ea
60 (60 minute regular cassette)	$35.00/ a

ALL THESE VIDEOCASSETTES ARE NEW!

812-372-8784 box 146 columbus, indiana 4720

PRIVATE USE---RENTAL OF EQUIPMENT

2-camera color studio, with film chain, audio tape, phonograph, special effects and time-base corrector	$50/hour, includes one staff for SEG. Staff to run cameras extra*
Reel-to-reel color and B/W editing	$25/hour, staff assistance extra*
B/W Portapak with ½-inch reel-to-reel videorecorder, camera and power pack	$25 per week-day or week-end

PRIVATE USE---RENTAL OF EQUIPMENT AND STAFF FOR PRODUCTION

Color portapak, 3/4-inch cassette	$50/hour
Color cassette editing	$35/hour
B/W portapak with ½-inch reel-to-reel videorecorder, camera and power pack	$25/hour

*Staff assistance--$10/hour per staff

618 franklin st. p.o.box 146 columbus, indiana 47201 812-376-9931

[¶ 7031] Rev. Rul. 76-443, . R. B. 1976-46, 13.

[Code Sec. 501(c)(3)]

Exempt organizations: Educational purpose: Noncommercial educational television programs.—A nonprofit organization that makes facilities and equipment available to the general public for the production of noncommercial educational or cultural programs for communication to the public via public and educational channels of a commercial cable television company qualifies for exemption under Code Sec. 501(c)(3). Back reference: ¶ 3033.458.

Advice has been requested whether the nonprofit organization described below, which otherwise qualifies for exemption from Federal income tax under section 501 (c)(3) of the Internal Revenue Code of 1954, is operated exclusively for educational purposes.

The organization was formed for the purpose of making available to the general public facilities and equipment for the production of television programs intended for communication to the public via the public and educational access channels of a commercial cable television company. The organization accepts applications from individuals and groups who wish to use its facilities and equipment to produce programs for broadcast over the access channels.

The organization screens the applications to ensure that the programs to be produced will be of an educational or a cultural nature. Advertising material designed to promote the sale of commercial products or services and endorsements of candidates for political office are prohibited under Federal Communications Commission regulations on any of these access channels.

Additionally, the organization does not accept applications involving programs that support or oppose specific legislation, and in instances where a particular viewpoint is to be advocated, the organization screens the applications to ensure that the programs will present a full and fair exposition of the pertinent facts so as to permit an individual or the public to form an independent opinion or conclusion, and will not be the mere presentation of unsupported opinion.

Usually, the organization collects a nominal fee from persons who use its equipment and facilities. However, no application is denied because of the applicant's inability to pay. The organization receives most of its support from government and foundation grants and contributions from the general public. Its board of directors is composed of individuals with extensive experience in broadcasting and the visual arts.

The organization is informally affiliated with, but does not control and is not controlled by, the commercial cable television company.

Section 501(c)(3) of the Code provides for the exemption from Federal income tax of organizations organized and operated exclusively for educational purposes.

Section 1.501(c)(3)-1(d)(3) of the Income Tax Regulations provides that the term "educational," as used in section 501(c)(3) of the Code, relates to the instruction of the public on subjects useful to the individual and beneficial to the community. An example of an educational organization described in the regulations is one whose activities include public discussions, forums, lectures, panels and other similar programs. Such programs may be on radio or television.

Rev. Rul. 66-220, 1966-2 C. B. 209, holds that a nonprofit corporation organized and operated exclusively for educational purposes to operate a noncommercial educational broadcasting station presenting educational, cultural and public interest programs is exempt from Federal income tax under section 501(c)(3) of the Code.

Rev. Rul. 67-342, 1967-2 C. B. 187, holds that a nonprofit organization which produces educational films concerning a particular subject and which disseminates its educational material to the public by means of commercial television may qualify for exemption under section 501(c)(3) of the Code where the films are presented in a non-commercial manner.

Rev. Rul. 76-4, 1976-1 C. B. 145, holds that a nonprofit organization that produces and distributes free (or at small cost-defraying fees) educational, cultural, and public interest programs for public viewing via public-educational channels of commercial cable television companies is operated exclusively for educational purposes and is exempt from Federal income tax under section 501(c)(3) of the Code, and that any private benefit to the commercial cable television companies is outweighed by the direct benefit to the general public.

These Revenue Rulings clearly indicate that an organization may achieve its educational purposes through the production of television programs, regardless of whether the programs are to be broadcast over the airwaves or over a cable system, so long as the programs are presented in a noncommercial manner. The absence of commercial advertising is a key factor in determining the noncommercial nature of the programming activity. With regard to programs prepared for cable television, the Federal Communications Commission regulations prohibit cable operators from commercially advertising on their educational or "public access" channels.

By providing members of the general public with the opportunity to produce television programs of an educational or a cultural nature for viewing on the public access channels of a commercial cable television company, in the manner described above, the organization is operating exclusively for educational purposes. Accordingly, it is exempt from Federal income tax under section 501(c)(3) of the Code.

Even though an organization considers itself within the scope of this Revenue Ruling, it must file an application on Form 1023, Application for Recognition of Exemption, in order to be recognized by the Service as exempt under section 501(c)(3) of the Code. The application should be filed with the District Director of Internal Revenue for the District in which is located the principal place of business or principal office of the organization. See sections 1.501(a)-1 and 1.508-1(a) of the regulations.

MINNESOTA COMMISSION ON CABLE COMMUNICATIONS

FORMATION OF NONPROFIT CORPORATION TO FACILITATE PUBLIC ACCESS TO CABLE TELEVISION

I. Introduction

The advent of cable television brings with it a unique opportunity for individuals to produce their own videotaped programs which can be cablecast to their local community. In order to fully utilize this opportunity for individual and community expression, the public must be educated both in the availability of the opportunity and in how to take advantage of it. Across the country members of several communities have decided to form nonprofit, tax-exempt corporations to facilitate public use of the access channel through information, training, and education. These corporations also provide a source of money, production equipment, and technical assistance.

A nonprofit, tax-exempt corporation may solicit contributions, foundation grants, and government funds. These monies may then be used for purchasing production equipment, conducting informational and training workshops in the community, publishing a newsletter, paying a staff person to provide full-time assistance and expertise, and obtaining technical assistance. It is also possible that the cable company will share some of these costs, i.e. for studio production equipment.

The major function of such a nonprofit corporation is education. Its first duty is to inform the public of the opportunity they have to utilize a new form of communication. Then it must train them in the use of videotape production equipment. Workshops may be sponsored to provide "hands-on" training. Volunteers and possibly a salaried staff person might lend technical assistance in production programming. A newsletter containing information about the availability and use made of the public access channel could be distributed; a library might be maintained.

The purpose of this paper is to give persons interested in forming a nonprofit, tax-exempt corporation for these purposes an idea of how to do so. It is not intended to take the place of consultation with an attorney. Because tax laws and their interpretation are always changing and because each corporation will vary in its structure and purpose, legal advise is absolutely necessary.

II. Incorporation

A nonprofit corporation may be formed by any three or more persons 18 years or older in accordance with the Minnesota Nonprofit Corporation Act, Chapter 317 Minnesota Statutes. All one needs to do is to submit articles of incorporation and a filing fee, which varies according to the number of pages, and $3 recording fee to the office of the Secretary of State. Bylaws governing the operation of the corporation must also be executed.

The articles of incorporation must state the name and purpose of the corporation; that no pecuniary gain will be afforded to its members; the duration of the corporation; the location of its registered office; the name and address of each incorporator; the number, tenure, names and addresses of its directors; the extent of the personal liability of members; and whether capital stock is to be issued. Other provisions may be desired or required to be in the articles to be effective. (Minnesota Statutes 1974, Section 317.08.) A blank form entitled "Articles of Incorporation of _____" is available from the office of the Secretary of State and may be used as a guide in writing articles.

To facilitate recognition by the Internal Revenue Service as a tax-exempt corporation, it is recommended that the articles of incorporation include a provision for the distribution of corporate assets in the event of dissolution in accordance with M.S. §317.57. The purpose of the corporation may be anything within the scope of M.S. §317.16; however, it would be prudent to state that the corporation is being established exclusively for literary, educational, and charitable purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1954. The articles should also state that the corporation 1) will not engage in any activities not permitted to be carried on by a corporation exempt under Section 501(c)(3) and whose contributions are deductible under Section 170(c)(2); 2) will not attempt to influence legislation; and 3) will not intervene in any political campaign. IRS Publication 557 contains a draft of such provisions as well as detailed instructions on the requirements of obtaining a tax-exempt status.

The bylaws of the corporation provide for its administration and regulation in accordance with M.S. §317.15. They must include: the qualifications of members and the limit, if any, of their number; the different classes of membership; the conditions of membership; the property, voting, and other rights and privileges of members; the manner and time of calling regular meetings of members and elections, and who shall call them; and the manner and conditions of the termination of membership. Other provisions may be desired or required to be in the bylaws to be effective. Once the certificate of incorporation is issued by the Secretary of State, the corporate existence is commenced and the bylaws may be adopted at the first meeting of the board of directors.

Minnesota Statutes 1974, Sections 317.20 - 317.23 and 317.25 prescribe the terms and conditions pertaining to directors, officers, meetings, and membership which shall be effective in the absence of any contrary provisions in the articles or bylaws.

III. Tax Exemption

IRS Publication 557 entitled "How to Apply for Recognition of Exemption for and Organization" gives detailed guidance for a nonprofit corporation seeking tax-exempt status. A nonprofit corporation formed for the purpose of facilitating public access to cable television should seek recognition as an educational, charitable, and/or literary organization under Section 501(c)(3) of the Internal Revenue Code. Under this section, all contributions to the organization are tax deductible as long as the corporation operates in furtherance of its tax-exempt purpose (see Section V. Funding).

The corporation classified under Section 501(c)(3) is entitled to certain other advantages as well. A bulk mailing permit can be obtained which allows the corporation to send out mailings for 1.8¢ per piece instead of the first class

FORMATION OF NONPROFIT CORPORATION (cont'd)

rate of 13¢. Organizations can also make Public Service Announcements on radio and television. However, the Minnesota District Office of the IRS warns that the group must submit a statement of the type of publicity the group plans. Because there is a grey area between advertising and announcing, the IRS has the authority to decide whether the group is actually making Public Service Announcements, not advertising.

To apply for recognition as a tax-exempt corporation, the entity must submit IRS Form 1023 with a confirmed copy of its articles of incorporation, its bylaws and IRS Form SS-4 to the IRS District Director at this address:

Internal Revenue Service
District Director
316 North Robert
St. Paul, MN 55155
(612)725-7344

(Form 1023 is the application of recognition of exemption. Form SS-4 is an application for an employer identification number which is required by the IRS even though the corporation has no employees. A conformed copy of the articles of incorporation is a copy of the original which has been certified by the Secretary of State.) If the organization has been operating for over a year it must also send in the statement of receipts and expenditures and the balance sheet for each annual accounting period. These documents must be witnessed and signed by the Secretary of State, a Notary Public or the Register of Deeds.

A nonprofit corporation of the type discussed herein may be recognized as an educational, literary, and/or charitable organization for the purposes of Section 501(c)(3). Its educational purposes could be to instruct and train individuals to improve or develop their capabilities in communication through the cablecast media; to instruct the public in a new method of community and self-expression which is useful to the individual and beneficial to the community; to conduct lectures and workshops to educate and train the public in the use of videotape production equipment; to promote public discussion andparticipation on the access channel. The corporation might serve as a television distribution system for the local schools. It may promote the continuing education of viewers by facilitating educational and instructional programming over the channel, i.e. live cablecasting of local college or vocational classes.

The corporation could be serving charitable purposes by advancing education in the community; lessening neighborhood tensions and prejudice by bringing a new form of communication to all persons on a nondiscriminatory basis; combating community deterioration and juvenile delinquency by providing a new outlet for individual and community expression and cooperation. The corporation is promoting and expanding the dimensions of community communication. Because access to cable television is free and nondiscriminatory, the communication will be representative of the entire community rather than one special interest group. The corporation may also serve a literary purpose by publishing a newsletter and maintaining a library related to cable television and public access.

In completing Form 1023, the corporation should fill in Part IV by denying it is a private foundation and requesting an advance ruling under Internal Revenue Code Section 509(a)(1) or (2). Unless this is done, the corporation will be considered a private foundation and subjected to several additional restrictions and requirements. Under Section 509(a)(1), a corporation is not considered a private foundation if it is a charitable, educational, or literary organization

FORMATION OF NONPROFIT CORPORATION (cont'd)

that receives substantial support from a government agency or from contributions by the general public. Under Section 509(a)(2), a corporation is not considered a private foundation if it receives more than one-third of its support from contributions, membership fees, and gross receipts from activities relating to its tax-exempt purposes and receives no more than one-third of its support from gross investment income.

It should be noted that a corporation organized for the purposes of Internal Revenue Code Section 501(c)(3) which is not a private foundation and whose annual gross receipts are normally less than $5000 is automatically exempt from federal taxes. However, a Form 1023 should be filed to make sure that the corporation does qualify. Also, the function of the corporation described herein may be assigned to any existing nonprofit, tax-exempt corporation as long as it falls within the purview of such corporation's articles of incorporation. Thus, it may be possible to expand the services of an already existing corporation rather than create a new one.

If everything is in order after the filing of the forms, the IRS will send a letter of determination which gives the section of the code under which the group will be classified. It may take six to eight months to get the letter, so it would be wise to plan for this when soliciting contributions and government funds.

The letter of determination also states the date which begins the tax-exempt status according to the length of time the organization has been in operation. If the group has been operating for less than 15 months the tax-exempt status is retroactive, which means that all contributions made during that period of time are tax deductible. If the group has been in operation for more than 15 months, the IRS dates the tax-exempt status according to the date the forms are received by the IRS office. Since the granting of tax-exempt status takes time and is not automatic, it is advisable to inform contributors that their contributions are tax deductible pending receipt of the letter of determination. Do not guarantee contributors ahead of time that they can claim tax deduction for the money they give you.

Once federal recognition of tax-exempt status has been secured, it is necessary to apply to the Minnesota Department of Revenue for state tax exemption. The Income Tax Division of the Department of Revenue requires that the applicant submit application form M-120(a), which can be obtained by writing to:

Minnesota Dept. of Revenue
Income Tax Division
Centennial Office Building
St. Paul, MN 55155
(612)296-3439

Form M-120(a) is a simple, one-page form which verifies that the organization has been declared tax-exempt by the IRS and that it does not inure profits for its members.

With the form, the applicant must submit a copy of the federal IRS letter of determination which exempts the organization from federal income tax and a copy of the organization's creating document, articles of incorporation and by-laws.

The Department of Revenue closely follows the federal determination of tax-

exempt status so the access organization should have very little difficulty getting tax-exempt status from the state once it has gone through the procedures required by the IRS. The entire time it takes to get complete tax-exempt status therefore depends on how long it takes the IRS to examine all the supporting documents and to send out the letter of determination, about six to eight months. It then takes about two weeks more for the Minnesota Department of Revenue to grant exemption from Minnesota income tax.

IV. Contributions

Contributions to a corporation organized under Section 501(c)(3) are tax deductible. (Internal Revenue Code Section 170(c)(2).) IRS Publication 526 entitled "Income Tax Deduction for Contributions" details the amounts and methods by which an individual may make a contribution. Requests, legacies, devises, transfers, and gifts are also deductible under Section 2055, 2106, and 2522 of the Internal Revenue Code.

V. Funding

* Because of the variety of functions which a nonprofit corporation may serve with respect to public access to cable television, it is nearly impossible to anticipate or estimate all potential funding sources. As the corporation responds to new demands for its resources, it may become eligible for new types of funding. The corporation may expect to receive contributions from individuals, grants from foundations, and federal funds.

A cooperating relationship between a public access organization and a cable system can be mutually beneficial. The IRS allows the cable system operator to claim tax deduction an all money spent on public access up to 5% of his taxable income per year allowed for charitable purposes. The cable operator can either contribute a sum of money to the access organization or he can claim the total amount he spends in providing equipment, studio, office or clerical services as long as he keeps a strict accounting of expenditures.

For contributions in property other than money, the cable operator must give certain additional information. He must state the kind of property contributed, the cost, the fair market value, and the method used to determine its fair market value at the time of the contribution, and whether the amount of the contribution was reduced by any appreciation in value.

See IRS publication 526 for further information required to be submitted with a deduction claim of more than $200 for a gift of property. The publication can be obtained from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402--price 30 cents.

SUGGESTED ACTIVITIES FOR MUNICIPAL CABLE COMMISSION:

Act as COMMUNICATIONS AMBASSADORS:

Encourage use of the local public access channel.

Help recommend operating rules for the access channel to the cable system operator.

Assist with the establishment of non-profit organizations to promote productions for the public access channel.

Educate your community to all the potential servies of cable communications.

Relay the communications needs of your community to the City Council, area legislators, and the local Regional Development Commission representatives.

Be an INFORMATION CENTER:

Serve as a resource on cable communications for the City Council and the public.

Take survey -for annual reports, on reception, additional channels, etc., -for educational, governmental, business and public access, programming and other communications needs.

Research needed information, for example during rate change requests.

Study proposed policy and rulemakings on calbe, both state and federal levels, solicit and file public comment on the proposals, make recommendations to the City Council to update the franchise to include the new rules and regulations.

Serve as a HEARING BOARD:

Hold public meetings on matters pertaining to the franchise, for example, subscriber complaints, comments on rate change requests.

Listen to and actively support, if warranted, proposed new services by the cable system operator.

ANNUAL REPORT: A SUGGESTED SIX-STEP PROCEDURE

MEETING ONE

Organization: Set goals and priorities (areas of concern)
Set timetable
Appoint Sub-committees
Eg: Research on
The state of the art in the industry
Changes in State and Federal regulations
Subscriber Complaint Procedure success
Programming and/or access
Interview Community Leaders on communications needs:
Business
Professional
Educators
Government (City, County, Twp. eg: Civil Defense Director)
Publicity/Printing Data

Review franchise, provision by provision
Make list of questions to ask Cable operator
Areas of concern
Eg: Technical standards, maintenance of system, age of plant Reception quality
Business plans, improvements, new services
Franchise provisions, compliance with

MEETING TWO

Survey, Review types, make selection
Door-to-door
Telephone
Print (newspaper, municipal newsletter, etc.)

Draft survey, decide which questions need to be asked in your community
Set timetable
Appoint teams, if door-to-door or telephone
Or, appoint person to arrange printing, return and compilation of returns
Plan publicity, so returns will be a higher percentage

Review Subscriber Complaint Procedure success, use sub-committee gathered data
Review applicable guideline suggestions for revised or additional franchise provisions, if any are needed

MEETING THREE

Compile statistics from survey
Draw conclusions
Add to questions for cable operator interview, if necessary

Set date for Cable Operator interview
Set date for Public Meeting, plan publicity so obtain good turnout
Draft invitation to cable operator, listing questions you intend ask, so he is prepared to answer them

MEETING FOUR

Cable operator interview
Draft summary of information learned following the interview

MEETING FIVE

Public Meeting
Draft conclusions following meeting

(Note: The committee could consider combining meetings Four and Five and allow the public to also question the Cable System Operator.)

MEETING SIX

Draft report, using data gathered from the sub-committees research, of the franchise, survey, cable operator interview, public meeting
Make recommendations
Have typed and copied (city personnel could help out here)
Request time on the next City Council Meeting agenda from the City Clerk

PRESENT COMPLETED REPORT TO CITY COUNCIL AT COUNCIL MEETING with brief oral presentation by chairman, a summary of committee recommendations

Send copies to: Cable System Operator
Minnesota Cable Communications Board
within ten days of the presentation. Cable System operator could be invited to the Council meeting at which the presentation is to be made.

MINNESOTA CABLE COMMUNICATIONS BOARD
500 Rice Street
St. Paul, MN 55103
(612) 296-2545

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In front of the camera... . . . or behind it, pupils learning

By GERALD LUTKUS
Tribune Staff Writer

Looking self assured, Navvare School sixth grader Kenny Soos gazes into the make-shift camera and starts with his best Walter Cronkite voice.

KENNY SOOS

"Good afternoon. In the headlines today, Navarre prepares to become a middle school, the sixth grade is off to Camp Eberhart, a report on the dangers of sun tanning and Matt Heim has an interview with Joe Montana. But first our lead story."

And, with that familiar formula, the Navarre 3 News has begun.

Soos is one of the many sixth graders in Garry Tutorow's English class at Navarre who have written, produced and are now rehearsing a half-hour news program about their school. Before the spring is out, the students will have the chance to tape the program through Indiana Cablevision facilities and then see the end result broadcast on Cable Channel 3, the public access channel.

The project has been initiated in all of South Bend's junior high schools by the Citizen and the Cable project at Indiana University at South Bend.

The shows from each school will be aired twice, once after school and once on a Saturday. Schools which do not have cable will be provided a video tape of the show so it can be aired in the school.

While the students are excited about the idea, the ones at Navarre are certainly taking it seriously. Tuesday's rehearsal found a business-like atmosphere with no giggling or fooling around. "You have to be alert and know what you're doing. There's a lot of responsibility," said Mary Butiste, who is one of the "on-air personalities" of Navarre 3 News.

Tutorow said that of all the things the students have learned in the project, responsibility is one of the keys. They also can look more critically at the news since they have a feeling for the questions of objectivity and subjectivity, he said. In addition, Tutorow said, it has helped the youngsters writing and their self-confidence.

Kenny seems to be very confident as he looks at the make-shift camera to start the lead story.

His top story is about the change of Navarre into a middle school. After a short history of the school, he tells his audience that a survey of the faculty and the community received negative responses about the middle school change.

"Some teachers said, 'it was outdated and disgusting.' Others said, 'It is a bad situation when you take children out of the community in which they live and send them to another school.' Out of the many opposing the idea, there were a few who recognized the advantages of a middle school," Kenny reported.

Parents also "strongly objected" to the proposed middle school, he says in the news program.

After a commercial for the Navarre Spring Concert, Mary swings into the story about the Camp Eberhart trip and Sue Stoffelen does a live interview with paramedic Randy Magdalinski.

After another commercial, Juanita Harris has a story on the problems of snack food and Prabha Chand tells of the dangers of sun tanning.

Then it's time for sports and Scott Searfoss has an interview with "the winningest coach in Navarre history," baseball coach Clem Urbanski. Todd Lane, the sports announcer, takes it from there with a story about the success of former Navarre baseball stars. Then a plug for the Indianapolis 500 and Matt Heim has his interview with Notre Dame quarterback Joe Montana.

To close the news, the Navarre students have a "faces in the news" segment.

That looking somewhat familiar, Tutorow concedes that the youngsters wanted to model themselves after a "really good news program" so they "tried to do it like Channel 2 in Chicago."

"The kids were nervous at first," Tutorow said. "They didn't want it to look unprofessional." But once they began writing scripts, drawing graphics, picking out music, deciding on topics and editing scripts, the nervousness faded.

When they get to the taping stage, the students will do all of the work except for the technical and engineering functions. But they will assist cablevision employes who will perform those tasks.

Lee Turza, project coordinator for the Citizen and the Cable, noted that "this is an excellent way to initiate the educational community into the uses of access programming. The project provides a real learning experience for the students on several levels."

Mary Butiste suggested that it has made that impact on her since she said she might like to go into broadcasting.

But perhaps its the young director Mark Landuit who has learned the most from the project. "I know now," he says with wisdom beyond his age, "that a good director has to be ahead of everybody."

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COORDINATORS' PACKET: SCHOOLROOM NEWSROOM

INDIANA UNIVERSITY AT SOUTH BEND
1700 MISHAWAKA AVENUE • SOUTH BEND, INDIANA 46615 • PHONE (219) 237-4261 • DIVISION OF CONTINUING EDUCATION
THE CITIZEN AND THE CABLE
Eileen Bender - Project Director
Lee Turza - Project Coordinator

INDIANA CABLEVISION and THE CITIZEN AND THE CABLE (a project of IUSB's Division of Continuing Education)are proposing the joint sponsorship of a news program produced and carried out by seventh grade students in the public schools of the South Bend/Mishawaka systems.

We feel that this project affords a unique educational opportunity for students to gain insight into the world of broadcast journalism, The phrase "learn by doing" has become trite in describing such experiences as we are proposing, however there is an undeniable gain in understanding/skill development that comes from that initial attempt of a new process. We envision that through this project students will better understand the questions of "What is news?" "How is this news best presented in the visual medium?" "What steps are necessary for the actual production of such a program?"

Tentative title: Cable Center 3

Timetable: Each school will have the opportunity to choose one seventh grade class (or group of students) to produce a news program of approximately thirty minutes. Teachers from each of these classes will be invited to attend a short preview session to better acquaint them with program goals and suggestions for accomplishing these objectives. Teachers will have opportunity to choose dates for their taping and for the classroom visits that precede work on the classroom project at the time of the meeting.

General Teachers' Meeting	late Nov/early Dec
Classroom visits	Jan/Feb
Actual Taping	to begin week of Feb.20
Actual Airing of Programs	to begin week of Mar.20

Classroom visits: Lee Ann Penny, Public Relations Director for Indiana Cablevision and Lee Turza, Project Coordinator of THE Citizen and the Cable will arrange with the teachers convenient times to visit the classes and explain to the students different aspects of cable broadcasting and the potentials of utilizing the public access channels of cable television.

Program content : Each teacher will be given a packet of materials explaining what will be needed for each class to produce a Cable Center 3 program. Briefly this packet will contain detailed information on the following segments:

Format: the topics of the Cable Center 3 program should be general in nature-keeping in mind both the taping and the airing date. Suggested topics will be school news (recap of a sports season, outstanding achievements by certain individuals, descriptions of student organizations) "celebrity" interviews (city/state governmental figures, visiting dignities, authors, sports personalities, etc.), controversial issues (reverse discrimination, energy crisis), career-orientation (what services does

school counseling services offer, interviews with recent graduates who are now in choosen career area)

Student personnel needed:

*announcers- one for each segment
*student producer-responsible for overall program
*floor director- gives cues and times for each announc.
*public relations director- publicizes event in school
*production assistant(s)- aids Indiana Cablevision crew in actual production
writers/reporters - collect information
graphic artists-responsible for needed visuals

We are encouraging each teacher to try to be as creative as possible both in the planning stages of the content of the program and to involve the largest number of students available in some aspect of the production.

Taping: Only those students positions marked with an asterisk above will need to come to Indiana Cablevision studios on the day of the actual taping. The technical aspects of producing the program will be handled by crew from Indiana Cablevision, although part of the time at the studio will include a tour of the facilities and an explanation of these procedures (lighting, camera operation, "switching", audio controls, etc.) (One function of the student PR Director might be to make a slide show from photographs taken at the studio to present to the entire class at a later time.) We encourage each teacher to hold the number of total students participating in the studio experience at a maximum of eight. The teacher will need to be responsible for making arrangements for transportation of these students to and from the studios of Indiana Cablevision. Taping will probably take a total of three hours (including tour) and must be scheduled during the regular business day of Indiana Cablevision, Monday-Thursday.

Airing: Each program will be aired on the public access channel of Indiana Cablevision, channel 3, at least twice . During that same week, Indiana Cablevision has also offered to schedule an additional broadcast at a time convenient for school convocation or PTA meeting.

November 22, 1977

Dear

Welcome to our CABLE NEWSROOM 3 team!

We would like to invite you to attend a coordinators meeting to discuss specific details of the CABLE NEWSROOM 3 programs. This session will be held Wednesday, November 30, 4 - 5:30 p.m., room 166, Northside Hall, IUSB. Enter by door at corner of Greenlawn St. and Hildreth St.

We realize that this is an added obligation to your normal work day, so we will be as concise as possible. We sincerely urge you, however to make every effort to be present, and to bring your classroom schedule for the next semester. We will be arranging both dates for visits to your school and the taping times for the NEWSROOM program in the spring. We have included a showing of one of the California newsroom programs at this meeting to give you an idea of how your completed program will look.

Don't forget -- Wednesday, November 30, 4:00 p.m., Northside Hall, IUSB, Room 166. Please RSVP to either Lee Ann or Lee at the numbers if you cannot attend.

Thank you for your cooperation.

Sincerely,

Lee Ann Penny
Indiana Cablevision
234-5043

Lee Turza
The Citizen and the Cable
IUSB, 237-4262

LT/ms

CABLE NEWSROOM 3 programs are jointly conceived and supported by "THE CITIZEN AND THE CABLE" and Indiana Cablevision.

Any questions- please call: Lee Turza Project Coordinator, The Citizen and the Cable IUSB, 237-4262 or Lee Ann Penny, Public Relations Director, Indiana Cablevision, 234-5043.

Classroom visit: _____

Taping date: _____

Air date: _____

CABLE NEWSROOM 3

A series of programs presented by junior-high students in the public schools of South Bend/Mishawaka school systems. Each program will be entirely scripted and presented by students from the middle schools.

Educational Objectives-

1. career education- participation in the Cable Newsroom 3 programs will give students opportunity to experience first hand the diverse careers which compose the broadcast industry.

2. community involvement- understanding of public access programming through cable television: knowledge of cable broadcasting as opposed to commercial broadcasting.

3. greater understanding of broadcast journalism/ news

Script-

Each NEWSROOM 3 program can be great opportunity to showcase your school and its activities. Within the general format of school news we urge the students to be as inventive as possible with the content. It is most important to remember both the taping date and the air date in choosing material for your particular program.

The NEWSROOM 3 programs should closely resemble a commercial newscast in format. It might be helpful to your students to study the nightly newscasts (both local and national) for differences/ similarities in how news is presented (function of anchorperson, what visuals are used and when, how much "hard" news vs. human interest stories, length of various segments, etc.)

Script- (cont'd)

Suggested topics for your NEWSROOM 3 program:

1. recap of school sports- incorporate human interest stories along with factual/number recaps
2. drama/ thespian accomplishments - perhaps a reading from one of the more successful plays
3. class projects that are unusual
4. book/movie reviews
5. career orientation- a look at school guidance services- how can they be improved; interviews with recent graduates now working in the local area
6. editorial opinions- "Why we have no school spirit at Smith Middle school " "Students should be allowed to leave the building at lunch periods!"
7. interviews with local personalities in any field; celebrity interviews showld be arranged with person to come to Indiana Cable vision studios on day of your taping. Interviews with personalities outside of area can be pre-taped and included in your program on day of taping provided they are on 3/4" video cassette tape; audio interviews are permitted following same restrictions listed under "music" but it is strongly recommended that they be very short and you must have an accompanying visual.

All content must be "scripted" and timed. You will need to have enough copies of the timing sheet and script for your entire production staff and at least 5 extras for Indiana Cablevision crew members.

Timing Sheet--(see example)--identifies and gives exact length for each segment in correct sequence.
Script--(see example)--left side give production instructions ; right column is complete program content.

Timing Sheet

Segment length	Segment	Time In	Time Out
1:00	Show open	0:00	0:59
5:00	National News	1:00	5:59
1:40	Bridge Music and Commercial	6:00	7:39
11:30	Entertainment News (w/ 4:00 int)	7:40	19:09
3:00	Sports News	19:10	21:09
1:00	Bridge Music and Commercial	21:10	22:09
3:00	School News	22:10	25:09
: 20	Show Close	25:10	25:30
Total: 25:30			25:30

CABLE NEWSROOM 3
Coordinator Packet
page 3

Program Production-

length of production should be between 22 and 28 minutes.

production personnel needed: (you may have more than one student fill each position except those of anchorperson and floor director)

*Anchorperson- introduces program and acts as bridge between segments
*Reporters- relate individual stories
*Producer- overall responsibility for program content
*Floor director- gives cues to on-air talent; coordinates production
*Production Assistants- aid Indiana Cablevision crew; and floor director in actual production (music, credit cards,etc.)
*Promotion Director - responsible for in-school publicity, and articles in local newspapers, school magazines, etc. This person may also fulfill function as photographer and record visit of production crew at Indiana Cablevision studio.
*Interviewers - arranges for "celebrity" to be at studio at proper time; writes questions for interview.
Graphic Artists- prepare all visuals, credit cards, etc.

Only students having positions marked with an asterisk need come to studio on day of taping; Be creative- involve as many students as you can.

visuals- All visuals should be in a 3high by 4wide ratio. This may include photographs, magazine covers, drawings, etc. The more defined and simpler the visual, the better. In addition, visuals should be mounted on heavy cardboard or posterboard also in a 3high by 4 wide ratio. This insures ample "bleed" room for the camera to zpom in and out. For lettering on visuals- use black posterboard and white letters- pressure sensitive letters in white are available from art supply stores or hardware stores.

other visuals that can be employed are sports equipment, book jackets, school banners, plants, -- Remember- your presentation is mostly static by its very nature-- any visuals that you can incorporate will add more interest.

credit cards- Again, use 3high by 4wide black posterboard cards with white letters. Make sure lettering is straight on card. Add tabs to side of credit cards to facilitate removal by production assistant.

background visuals- school banners, posters may be used on the set background. These should be as simple as possible.

music- Choice of background music is at the discretion of each Cable NEWSROOM 3 team. Music should be on reel to reel single track audio tape (multi-track audio tape can be used if only one track is recorded on) You need bring only the tape to the studio on the day of the taping.

CABLE NEWSROOM 3
Coordinator Packet
page 4

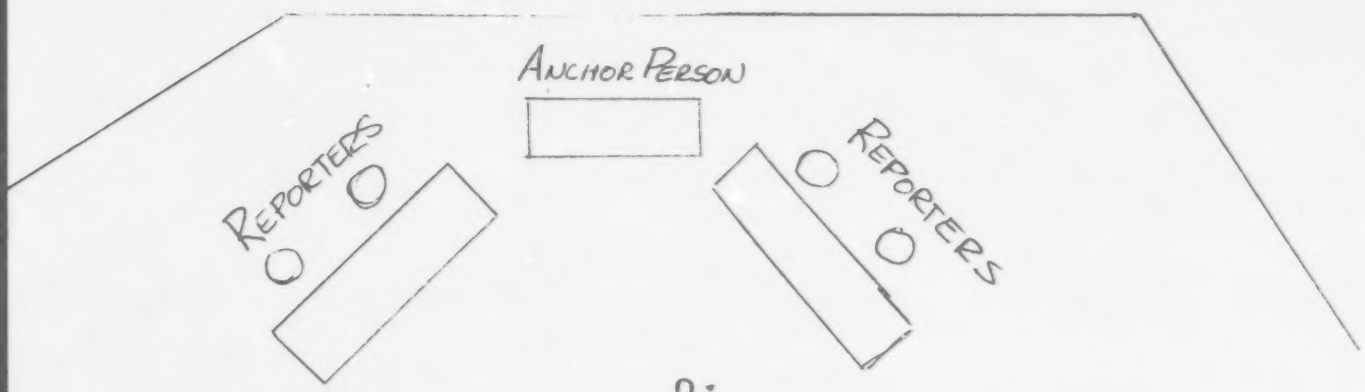
Taping: You will need to arrange transportation to the Indiana Cablevision studios on the day of your taping. Only the student production positions listed need come to the studio however, as many as fifteeen students can be accomodated on the tour. If you have problems with this number, please contact Lee Ann Penny at Indiana Cablevision to make other arrangements. For those students coming to the studio, a tour of the facilities of Indiana Cablevision will be given and an explanation of all the technical processes in which they are not directly involved (lighting, audio, switching). Following the tour, a dress rehearsal for your program will be held on the set . There will only be enough time to do one run-through of your program before the actual taping- please have students do enough rehearsals on their own prior to the studio time that they feel comfortable with the script. Taping will probably take a total of three hours and will be scheduled during the regular business day of Indiana Cablevision, Monday-Thursday.

Students coming to the studio for the taping should observe the following:

- do not wear "white" clothing
- wear light-weight clothing-- the lights are hot in the studio
- no shiny jewelry or "clunky" shoes

Airing: Each program will be aired on the public access channel of Indiana Cablevision, channel 3 at least twice. During that same week , Indiana Cablevision has also offered to schedule an additional broadcast at a time convenient for school convocation or PTA meeting. If cable drops are not located in your school, we will arrange a videotape showing for your school.

Set: The set will be a "U" confirguration allowing for reporters to move in and out of the set without being in camera range. This arrangement will allow for more students to participate in the program as reporters, interviewers, etc.



iusb
INDIANA UNIVERSITY AT SOUTH BEND
1700 MISHAWAKA AVENUE • SOUTH BEND, INDIANA 46615 • PHONE (219) 237-4261 • DIVISION OF CONTINUING EDUCATION

THE CITIZEN AND THE CABLE
Eileen Bender - Project Director
Lee Turza - Project Coordinator

April 3, 1978

Dear Cable Newsroom 3 Teacher:

First, a genuine and great big "thank you" for your work and effort on the Cable Newsroom 3 program. You have participated in a first - educational access on cable - a project unique to the Michiana area - and you and your students have made it a success.

As project co-sponsors, THE CITIZEN AND THE CABLE would like your candid evaluation of the value of CABLE NEWSROOM 3 in your class. You can help us improve the quality of our subsequent programs by giving specific responses to the questions on the attached pages. Please return with copy of your script.

Thank you for your cooperation - and again, congratulations on a job well-done.

Sincerely,

Lee Turza
Project Coordinator
THE CITIZEN AND THE CABLE

LT/ms

Encl.: Cable Newsroom 3 Evaluation
Return Envelope

GREENE SCHOOL "NEWSROOM"

RYAN STARTS WHILE TICKERTAPE PLAYS

CUT TO MARY***MARY OPEN TO INTRODUCE LENNIE

THANK YOU MARY. HELLO I AM TALKING TO MR. RONALD SHOWALTER, PRINCIPAL OF GREENE SCHOOL.

HELLO MR. SHOWALTER.

INTERVIEW QUESTIONS:

1. WHY IS GREENE SCHOOL BEING ADDED ON TO?
2. WHERE IS THE SCHOOL BEING ADDED ON TO, AND WHAT IS THE ESTIMATED COST?
3. WHAT NEW FACILITIES WILL THE SCHOOL HAVE?
4. WHAT GRADES WILL USE THE FACILITIES?
5. WHEN WILL THE PROJECT BE COMPLETED?
6. WILL MORE KIDS COME TO GREENE SCHOOL BECAUSE OF THIS FACILITY?
7. MR. SHOWALTER, DO YOU HAVE ANY MORE COMMENTS ABOUT THE NEW ADDITION?

THIS IS LENNIE STANFIED REPORTING FOR NEWS ROOM 3

BACK TO MARY****INTRODUCTION OF CINDY

CINDY: THE BLIZZARD OF 1978 WILL PROBABLY BE TALKED ABOUT FOR THE NEXT COUPLE OF YEARS. IT WAS ONE OF THE WORST A LOT OF US HAVE EVER SEEN. MICHIANA AND SOUTH BEND HAD UP TO 41 INCHES OF SNOW AND WINDS UP TO 52 MILES AN HOUR. IN SOME PLACES THERE WERE DRIFTS AS HIGH AS 12 FEET. AT ONE POINT DURING THE BLIZZARD MORE THAN 1,000 GUARDSMEN WERE ACTIVATED AND OPENED 60 ARMORIES TO HOUSE 2,400 PERSONS MAROONED BY THE BLIZZARD. THE CIVIL DEFENSE WERE WORKING 24 HOURS A DAY HELPING PEOPLE IN "LIFE AND DEATH" EMERGENCIES. SNOWMOBILES WERE USED FOR MOST OF THE EMERGENCIES. PRIVATE CONTRACTORS WERE HIRED TO HELP REMOVE SNOW. IN THE EASTERN PART OF NORTHERN INDIANA, EVERYTHING WAS REPORTED CLOSED** ROADS, SCHOOLS, AND BUSINESSES. THE WAY MOST PEOPLE GOT AROUND WAS SIMPLE WALKING DOWN THE STREETS. THE POLICE GAVE WARNING THAT THEY WOULD GIVE TICKETS TO PERSONS DRIVING WHEN THERE WASN'T A CASE OF EMERGENCY. AFTER THE BLIZZARD WE HAD 84.9 INCHES OF SNOW DURING THE MONTH OF JANUARY. I JUST WONDER WHAT IT WILL BE LIKE NEXT YEAR. THIS IS CINDY MORRIS REPORTING FROM GREENE JUNIOR HIGH. NOW BACK TO MARY.

81 BACK TO MARY***INTRODUCTION OF GLENN COX WITH MR. DWIGHT BROOKS, ASSISTANT MANAGER OF POTATO CREEK STATE PARK.

GLENN: THANK YOU MARY.

HELLO, I'M GLENN COX HERE WITH DWIGHT BROOKS, THE ASSISTANT MANAGER OF THE POTATO CREEK STATE RECREATION AREA. THE PARK IS THREE MILES EAST OF THE TOWN OF NORTH LIBERTY.

INTERVIEW QUESTIONS:

1. HOW WILL THE PARK AFFECT NORTH LIBERTY AND THE SURROUNDING AREA?
2. WHY WAS THE NORTH LIBERTY AREA CHOSEN?
3. WHAT FACILITIES HAS THE PARK GOT NOW AND WHAT WILL BE ADDED TO THE PARK IN THE FUTURE?
4. HOW MANY ENTRANCES WILL THE PARK HAVE AND WHERE AT?
5. HOW MUCH IS THE GATE FEE AND WHEN WILL YOU BEGIN CHARGING TO ENTER THE PARK?
6. WHEN WILL THE PARK BE OFFICIALLY OPENED TO THE PUBLIC?

WOULD YOU BRIEFLY EXPLAIN THE PICTURE?

THIS IS GLENN COX REPORTING ON THE POTATO CREEK STATE RECREATION AREA.

NOW BACK TO MARY.

BACK TO MARY***TO INTRODUCE ROSE WITH SPORTS

ROSE: THANK YOU MARY.

TODAY I'M GOING TO BE TALKING ABOUT SPORTS, AND ABOUT THE BASKETBALL TEAM OF NOTRE DAME, THE FIGHTING IRISH.

I TRIED TO GET ONE OF THE IRISH BASKETBALL PLAYERS, DAVE BATTON, BUT AS YOU KNOW THEY'RE REALLY BUSY. SO I'M GOING TO TELL YOU A LITTLE BIT ABOUT THEM.

BUT FIRST OF ALL, HOW DO YOU FEEL ABOUT SPORTS?

I THINK SPORTS ARE A WONDERFUL THING TO DO AND THERE'S MANY DIFFERENT KINDS ALL AROUND THE WORLD TODAY.

SOME SCHOOLS BESIDES GREENE JUNIOR HIGH SCHOOL WEREN'T ABLE TO HAVE SOME OF THEIR SPORTS BECAUSE OF THE COAL STRIKE.

BUT THE NOTRE DAME BASKETBALL TEAM WAS ABLE TO FINISH THEIR GAMES AND DID A SUPER JOB GETTING IN THE TOP FOUR OF THE FINALS.

THEY DID A GOOD JOB BUT NOT GOOD ENOUGH FOR THE DUKES WON BY (2) POINTS, WHICH WAS VERY UPSETTING FOR THEM. THEN THEY PLAYED THEIR LAST GAME AGAINST ARKANSAS.

SHOW
PICTURES: NOTRE DAME IS LOSING TWO OF THEIR BEST PLAYERS WHO ARE WONDERFUL AND HARD WORKING SENIORS,
DAVE BATTON***FROM SPRINGFIELD, PENN. AND DUCK WILLIAMS, FROM WASHINGTON, D.C.

PLUS THEY HAVE THEIR FAMOUS FRESHMAN KELLY TRIPUCKA WHO HAS COME A LONG WAY AND DOES A SUPER JOB ON THE TEAM. BUT WITH SOME HELP FROM THE OTHER PLAYERS AS:

SHOW PICTURES:
RICH BRANNING
BRUCE FLOWERS
BILL LAIMBEER
BILL HANZLIK
TRACY JACKSON

NOTRE DAME WAS REALLY HAPPY FOR THIS WAS THE FIRST TIME IN OVER FIVE YEARS WHEN THEY MADE IT TO ST. LOUIS FOR THE FINALS.

LET'S LOOK AT SOME OF THE CLIPPINGS OF THE FIGHTING IRISH WORKING THEIR WAY TO THE TOP.

PICTURES

WELL HOPEFULLY NEXT YEAR WE WILL GET FINISH ALL OUR SPORTS AT SCHOOL. AND MAYBE THE NOTRE DAME BASKETBALL TEAM, THE FIGHTING IRISH, WILL MAKE IT TO BE THE #1 TEAM IN THE NATION.

THIS IS ROSEMARIE MALKOWSKI

THANK YOU AND NOW BACK TO MARY BORLICK

BACK TO MARY WITH A REPORT ON PUNK ROCK

MARY: PUNK ROCK. IS IT THE MUSIC OF THE FUTURE?
SOME PEOPLE SAY NO, BUT OTHERS TOTALLY DISAGREE.
LIKE THE PEOPLE SHOWN IN THE
THESE PICTURES WERE TAKEN AT A PUNK ROCK CONCERT FEATURING THE SEX PISTOLS.

PICTURES: THE SEX PISTOLS, ORIGINALLY FROM ENGLAND, ARE THE BIGGEST AND MOST FAMOUS PUNK ROCK BAND AROUND TODAY.

PUNK ROCK IS BEST KNOWN FOR THE STRANGE ACTIONS OF THE PERFORMERS AND AUDIENCE.

JOHNNY ROTTEN & SID VICIOUS, TWO MEMBERS OF THE GROUP ARE NO EXCEPTION.
THEY ARE BEST KNOWN FOR THEIR THROWING UP, CUSSING, SPITTING & THE MANY OTHER VULGAR THINGS THEY DO WHILE IN PUBLIC & IN CONCERT.

WHEN ASKED WHY THEY DO SUCH THINGS, SID VICIOUS
REPLIED, "IT'S OUR WAY OF GETTING THE AUDIENCE
TO RESPOND TO US.
AND INDEED THE AUDIENCE DOES RESPOND.
THE AUDIENCE AT AN AVERAGE PUNK ROCK CONCERT, HAVE
BEEN KNOWN TC THROW EMPTY BEER BOTTLES, FOOD &
OTHER SUCH ITEMS AT THE GROUP.

WHEN THE SEX PISTOLS MADE THEIR AMERICAN DEBUT IN
ATLANTA, IT WAS CALLED UNEXCITING IN THE MUSIC DEPARTMENT.
BUT ROCK CRITICS GAVE IT RAVE REVIEWS.
THE CRITICS SEE THEM AS THE CUTTING EDGE OF A "NEW WAVE".

NEW WAVE INDEED, EVEN FASHION PLAYS A BIG PART IN PUNK
PICTURES: ROCK.
THE MORE CRAZIER & MORE RIDICULOUS YOU LOOK, THE BETTER
YOU FIT IN.
THE SEX PISTOLS THEMSELVES WERE BROUGHT TOGETHER BY
AN OWNER OF A PUNK FASHION BOUTIQUE.

MALCOLM McLAREN, THE MAN RESPONSIBLE FOR THE SEX PISTOLS'
CAREER, SAYS, "THE PUBLIC WAS LOOKING FOR SOMETHING
NEW & DIFFERENT."
AND THAT'S WHAT THE SEX PISTOLS ARE DOING.

PUNK ROCK MAY BE NEW AND DIFFERENT, BUT WILL THE PUBLIC
LIKE IT IN THE YEARS TO COME?
WILL IT EVER BE AS (GOOD) POPULAR AS ROCK MUSIC OF TODAY?
WE'LL HAVE TO WAIT & SEE, FOR YOU ARE THE PUBLIC &
YOU'RE THE ONES THAT DECIDE.

SHOW WITH THE CLOSING OF OUR SHOW WE ARE GOING TO PLAY SOME
ALBUM: MUSIC FROM THE SEX PISTOLS' FIRST ALBUM "NEVER MIND
THE BOLLOCKS HERE ARE THE SEX PISTOLS".
LISTEN AND SEE WHAT YOU THINK.

RECORD: THIS IS MARY BORLIK FOR NEWS ROOM 3
SOUND GOOD BYE
OVER

April 14, 1978

We would like to take this opportunity to update you on the progress of the CABLE NEWSROOM 3 project. Several of our schools have already taped their programs and others will complete their production soon. The broadcast schedule for CABLE NEWSROOM 3 is:

	Mon. 8:00 p.m.	Wed. 1:00 p.m.	Sat. 10:30 a.m.
Navarre	April 24	26	29
Dickinson	May 1	3	6
Greene	May 8	10	13
Jackson	May 15	17	20
Brown	May 22	24	27

The programs will of course be aired on channel 3, the public access channel of Indiana Cablevision.

These programs will also be available to each school for use in classes or parent/teacher meetings in addition to their public broadcast. There is still opportunity for your school to participate in this unique educational venture. We would be most willing to help your teachers in any way complete a production before the end of the school year.

The CABLE NEWSROOM 3 programs have been extremely well received by the South Bend Community. I am enclosing reprints of articles that have appeared in the South Bend Tribune. The CABLE NEWSROOM 3 programs provide the educational community "charter membership" in developing "community television" for the Michiana area.

If you decide not to be included in this year's project, would you be so kind to help us in another way. We are sincerely interested in the reasons behind your decision. Please use the attached form to share that information with us. Through your cooperation we can improve the quality of our services to the schools.

Sincerely,

Lee Turza
Project Coordinator
THE CITIZEN AND THE CABLE
INDIANA UNIVERSITY AT SOUTH BEND

Encl. Evaluation Sheet, Return Envelope

LT/ms

indiana cablevision

May 17, 1978

Ms. Lee Turza
The Citizen and The Cable
Indiana University at South Bend
Division of Continuing Education
1700 Mishawaka Avenue
South Bend, Indiana 46615

RECEIVED
MAY

Dear Lee:

Attached is a copy of the letter sent to the teachers and students who participated in the "Cable Newsroon 3" project. As stated in the letter, it was a pleasure to work on this project. Despite the potential of chaos in the office due to the number of students, I was pleased with the conduct and decorum of the students.

I feel that the experience gained by both the students and myself was truly beneficial. It is always a great joy to me to see young people combine learning with pleasure. I have also included copies of two letters I received from Brown Middle School students. These letters make all the hard work and time spent worthwhile.

Once again, this was a plesure for me. I hope that in future years the "Cable Newsroom 3" idea will be developed and nurtured so that future students will have the opportunity to learn and enjoy in the same manner as those participating in this project.

Best Regards,
Indiana Cablevision Corporation

Gary L. Stephenson
Program Manager

815 EAST PENNSYLVANIA AVENUE • SOUTH BEND, INDIANA 46618 • 219/234-5043

May 2, 1978

Dear Mr. Stephenson,

Thank you for letting us come and take up some of your time to put on the T.V. show. It was a lot of fun.

Sincerely,

Joey Martin

May 3, 1978

Dear Ms. Turza,

A sincere thanks for all of your help in making this television program possible! The whole gang really enjoyed the experience. Your effort was indeed appreciated. Once again, Thank-you!

Sincerely,

Lisa Scott

MICHIANA POINT OF VIEW

The South Bend Tribune, Monday, October 23, 1978

Potential of Public Access cablevision demonstrated this week

By EILEEN T. BENDER

IF YOU TURN to Cable Channel 3 this week — Oct. 23 - 28,—you may see your community group, your neighborhood, or yourself. Thanks to an Indiana University at South Bend project, our community has "captured" an exposé of the "myths of math." It's an exciting demonstration of what could be the alternative channel of the future: Cable "Public Access" television.

What is Public Access cablevision? Even as recently as six years ago, it was little more than a theoretical concept. Although the Federal Communications Commission legally mandated a channel for free public use on every major cable-TV system, few communities had taken advantage of the offer.

Part of the reason was ignorance: Outside of the broadcast industry and classroom, few citizens even realized that they could have access to a local television channel for their own messages, and to exchange information. Even fewer had the know-how or the equipment to produce videotaped programming which could be played for the community through cable facilities.

• • •

BUT IN AN AGE OF home video-recorders, the idea of do-it-yourself TV is becoming contagious; and through a series of national demonstrations and local projects, more and more citizens are becoming aware of the exciting communications resource in their own neighborhood. Today, although cable-TV operators are in "limbo" about their mandate to provide access, due to a pending Supreme Court case and a challenge to FCC authority, most of them remain willing to assist community groups who are asking for "access."

Here in South Bend, a two-year project at Indiana University's Division of Continuing Education, "The Citizen and the Cable," has explored the potential and actual uses of Public Access. Supported by Indiana's Commission for higher Education through Title I-A funds, it has appropriately enough been an educational program.

It has supplied information, production know-how, and a series of resource people from across the country who have come to the community both to bring information from other groups and to view our own activity with considerable interest and enthusiasm.

• • •

FOR THE "THE CITIZEN and the Cable" staff, the education was two-way — just as the cable station of the future will offer talk-back privileges to its subscribers. University people shared the planning with a Cable-TV Task Force representing the entire region: persons from schools, libraries, the Girl Scouts, the United Way, local bankers and other businessmen, lawyers and members of the wider broadcasting industry. It was a large group of TV producers indeed — the sort of broadly-based community action group which is needed to make "access" programming a reality. And it has been a reality this year, as a look at Channel 3 this week will demonstrate.

Meanwhile, other communities report an upswing of access activity: Despite rising costs of TV production and diminishing support from federal and private agencies for this unique local resource, access is an integral part of more than 300 cable systems throughout the country. Currently, it is estimated that over 100 of those communities have active "access centers" which produce thousands of hours of local progamming a month: school board and council meetings, political debates, local arts and information projects, community "causes" and celebrations.

After two years, our own community has many new resources for cable production. Both the South Bend Public Library and the Mishawaka Library have matched their enthusiasm for the idea of local videotaped programming with a tangible commitment.

Each system has acquired equipment for the use of its constituency and staff. Indiana University at South Bend has offered its own equipment for the use of community groups, as well as offering a coordinator — Ms. Lee Turza — to bring program ideas into the production stage. And Indiana Cablevision, through the efforts of its program director, Gary Stephenson, has put those local efforts on the air — on Access Channel 3.

THIS WEEK'S showcase is the final funded activity of "The Citizen and the Cable." But it could also represent the beginning of a new community-based access activity. The project has demonstrated that cable is indeed an excellent medium of local exchange; a potential educational resource for schools, libraries, and local government and business.

The Task Force will meet in early November to decide what comes next and to discuss the possible organization of a local cable access program committee. Whether or not access activities are at an end or only beginning depends on the interest, commitment and response of local citizens.

Like to capture TV yourself? Turn on the access programs this week. And call Lee Turza at IUSB. She'll put you in touch with the members of the Cable Task Force — members of this community who have made public access work — and want it to continue.

Dr. Bender is acting assistant chairman of the Division of Arts and Sciences at IUSB and project director of the "Citizen and the Cable."

task force

Ernie Buck, television producer and instructor, Indiana Vocational and Technical College, and the Division of Continuing Education, IUSB.

Kathy Cekanski, attorney, South Bend City Council, partner, Cekanski and Swartz, faculty, University of Notre Dame Law School.

Donald Chiszar, director of media, School City of Mishawaka, Mishawaka, Indiana.

Esther Clark, Director of IUSB Audio/Visual Services.

Sr. Elaine DesRosiers, Director of Educational Media, University of Notre Dame, Notre Dame, Indiana.

Greg Giczi, Manager, South Bend-Mishawaka system of Indiana Cablevision Corp., South Bend, Indiana.

Roland Kelly, Vice-President and Director of Marketing, St. Joseph Bank and Trust Co., South Bend, Indiana.

Nancy Kommers, Board of Directors, Indiana League of Women Voters; Director of Public Information, St. Mary's College, Notre Dame, Indiana.

Craig Hosterman, Acting Chairman, Communication Arts, IUSB.

Dennis Lawson, President, Regional Library Association (ALSA II): Director, Plymouth Public Libary, Plymouth, Indiana.

Morton Linder, Public Relations Consultant, Linder & Kerrihard Co., South Bend, Indiana.

Ruthanne Oswalt, Supervisor of Instructional Materials, Goshen Schools, Goshen, Indiana.

Gary Stephenson, Program Director, Indiana Cablevision Corp., South Bend, Indiana.

Lee Turza, Director of Education, Channel 34 (WNIT), Elkhart, Indiana.

Howard Uhrig, Director of Audio/Visual Services, South Bend Community School Corp., South Bend, Indiana.

Floyd Urbach, Associate Chairman for Instruction, Division of Education IUSB.

Hugh Warren, Administrative Assistant, South Bend Public Library.

Bernadette Zoss, University Relations, IUSB.

Additions to the Task Force: LeeAnn Penny, Indiana Cablevision; Marsha Loyer, Elkhart Public Library; Sam Appleby, United Way of St. Joseph County; Peggy Carberry, First Bank and Trust; Harry Kevorkian, WNDU; Robert O. Laven, Laven Insurance Co.; Pat McKittrick, Elkhart Public Library; Kay Sebastian, Girl Scouts of Singing Sands; Pat McCaffery, IUSB, Communication Arts.